

# SPONSOR

For buyers of broadcast advertising

How good is  
your account executive?—p.36

K&E's premium expert Sidney Silleck—see digest page

Get This  
SUPER-JET

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

BRAN  
FLAKES

HURRY! MAIL TODAY — Kellogg's BOX 876, TORONTO, ONT

9 PIECE  
"Magic Change-o"  
DISGUISE KIT!

MAKES DOZENS  
OF DISGUISES!

- Purple Patch
- 2 False Ears
- Fake Plastic Nose
- Plummy Mustache
- Fake a Cigar
- Black Tooth Whisk
- Chick-on Friction Board
- More before Eye Glass
- Disguise Guide

Kellogg's  
CORN  
FLAKES

6 TERMINAL A TORONTO, ONTARIO

Kellogg's  
PEP

Now! Get This  
YOUR NAME RING!



Kellogg's  
RIC  
KN

NATIONAL BROADCASTING COMPANY, INC.  
GENERAL LIBRARY  
ROCKEFELLER PLAZA, NEW YORK, N. Y.

Kellogg's CORN FLAKES

ENTER FOR A CHANCE TO BE A  
SPACE CADET

FIGURE  
SPACE CADET  
SQUADRON

PEP

WE BE WHAT

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Sponsors

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Rose

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**WMBC** AM  
5000 WATTS

**WCOD** FM  
47,000 WATTS

*First Stations of Virginia*

AFFILIATES OF N.B.C.

HAVENS & MARTIN, INC.

3301 WEST BROAD STREET

P.O. BOX 5229

RICHMOND 20, VIRGINIA

To: All Radio Timebuyers

From: Radio Station WMBC

SUBJECT: **RATE REVISION AND IMPROVED FACILITIES**

It is the purpose of this to advise you of a number of changes which have occurred at WMBC in recent months, all of which are to the greater advantage of national and regional advertisers who are now employing our facilities, or might do so in the future.

Recently our transmitting equipment was re-engineered, and we began to use our FM tower as the radiator of our AM signal. The FM tower which stands 642 feet above sea level is three times taller than the tower we have employed previously. In fact, it is a full 5/8 wave length long, if you are interested in the technical side - so that the result has been a very substantial increase in coverage. As a matter of fact, **THIS CHANGE HAS ADDED 84,968 FAMILIES** to those who can receive our signal clearly.

More than this, however, is the fact that our new transmission method has substantially increased the strength of our signal within the area previously covered. As a matter of fact, at one mile from our antenna, our signal strength has increased from 405 mv/m to 605 mv/m, an increase in signal strength usually associated with an increase in power up to 10,000 watts. This means that WMBC, with its top-grade NBC and local programs has by far the clearest voice in its service area.

At the same time, we have completed an analysis of the rate structures of a great many radio stations throughout the United States, and we have come to the conclusion that **WE MUST PRICE OUR PROGRAMS AND MEDIUM REALISTICALLY AND IN KEEPING WITH THE TIMES.** Consequently, we have issued a new rate card number N51 which streamlines our rates to conform with current industry thinking. **THIS DOWNWARD ADJUSTMENT IN OUR RATE IS EFFECTIVE AUGUST 1.** If one or more of your clients are presently using WMBC, you will have already been notified by your Blair man of this adjustment. If your clients are about to become new advertisers, the new rate will apply.

It has always been our effort at WMBC to deliver the greatest possible service to the advertiser at the lowest possible cost. The moves we have made to increase our circulation and hold our rates at an attractive and desirable level are simply another reflection of this attitude. Your Blair man will be delighted to supply you with any additional information relating to our coverage, rates, programming, merchandising, and promotion or any other facts about our operation.

Very truly yours,

*Wilbur M. Havens*

Wilbur M. Havens  
Radio Station WMBC

*Established 1926*

**REPORT  
TO SPONSORS  
13 AUG 1951**

**REYNOLDS METALS AIR BUDGET JUMPS FROM \$100,000 INTO MILLION-DOLLAR CLASS—**

From firm spending \$100,000 for local radio programs in area of its plants in Louisville, Listerhill, Ala., and Pacific Northwest, Reynolds Metals has become heavy air spender. Up and coming rival of ALCOA will spend at least \$1,000,000 this year for 6:30 to 7:00 p.m. portion of "Big Show," and alternate-week half hour of new "Kate Smith" evening TV show (both NBC). Commercials will be heavily institutional, with Reynolds striving to overcome two handicaps. (1) When people think of aluminum, they think of ALCOA; (2) when people hear name Reynolds, they think of tobacco. Last week (8 August), Reynolds sponsored Hambletonian Stakes over full CBS radio network. Agency is Buchanan.

**SECOND TV SET FIRM TURNS TO NETWORK RADIO—**Capehart-Farnsworth Corp. (owned by IT&T) is sponsoring WOR, New York, commentator Fred VanDevanter on 400 MBS stations to push TV sets, radios, starting 19 August. Electronics firm is following in footsteps of Sylvania which is also using network radio to reach TV set buyers (Sammy Kaye, ABC; Grantland Rice, CBS). J. M. Mathes is agency for Capehart.

**GEORGE WASHINGTON HILL THEORY ON COMMERCIALS PASSE, EXPERTS AGREE—**Grinding down your audience's resistance, a la George Washington Hill, is mistake, three members of this issue's Mr. Sponsor Asks panel agree (page 48). Commercials which listeners/viewers like best will sell best is their conclusion. Dr. Tom Coffin, NBC supervisor of TV program research, who directed Hofstra studies, cites these Hofstra No. 2 findings: among 112 programs, for 96 of them sales were highest among people who liked commercials; for only 9 programs were sales highest among "dislikers"; for 7 shows, sales were highest among "neutrals."

**HOW MUCH DOES YOUR ACCOUNT EXECUTIVE KNOW ABOUT RADIO/TV?—**Article on page 36 this issue suggests criteria for answering this question, on basis of SPONSOR survey of advertising executives. To test reactions of readers in advance of publication, SPONSOR showed copies of article to account men and to ad managers. Typical responses: "Your idea of what an account executive should be is too perfect. The a.e. you picture should be stuffed and put on display in a museum," said an account man. "Right on the beam," said an ad manager, "only you didn't make it strong enough."

**GOOD MUSIC YIELDS WQXR, NEW YORK, 32% DAYTIME, 13% NIGHTTIME AUDIENCE INCREASE—**In nation's most mature TV market, WQXR, New York, showed substantial sets-in-use increases which station attributes to good music's strength in competition with television. Pulse survey showed station up 15% over 1950 in daytime; up 32% over 1949. Nighttime gain was 12% over 1950; 13% over 1949, showing that greatest nighttime increase for WQXR, paradoxically, came in year of TV's first really good year.



## **REPORT TO SPONSORS for 13 August 1951**

**UNITED TELEVISION PROGRAMS EXPANDING FILM OPERATIONS**—Anticipating stepped up demand for TV films this fall and next (when new TV stations may be going on air), United Television Programs is moving into new offices at 444 Madison Avenue with 3 times former space. Milton M. Blink, vice president of Standard Radio Transcription Services, will be on hand in New York full time to supervise increased activity. Among films distributed exclusively through UTP is 52-half-hour dramatic show "Royal Playhouse," Bing Crosby Enterprises production (originally produced for P & G's "Fireside Theatre").

**FALL WILL BE SEASON OF RETURNED CONFIDENCE IN RADIO**—Radio executives are jubilant over straws in wind indicating renaissance of confidence in radio as new fall season approaches. Reasons: (1) Heavy spurt of summer network radio sales. (2) Fact that millionaire oilman H. R. Cullen of Houston has bought part interest in Liberty Broadcasting System, indicating his personal confidence in radio as medium and probably assuring expansion of Liberty net which now claims 431 affiliates. (3) Unprecedented \$8,000,000 promotion expenditure by CBS radio with probable increased promotion efforts by other nets as well.

**COLUMBIA PACIFIC INVITES ADVERTISERS TO FOLLOW "FOURTH MAN" TO WEST COAST**—New Columbia Pacific presentation stresses rapid growth of West Coast, noting that every "fourth man" is recent arrival. There's no zither music to go with pitch, but General Sales Manager Ed Buckalew and Columbia Pacific Sales Prom. Manager Sherrill Taylor expect plenty of music on their cash register. Presentation helped sell at least 3 new clients by presstime. One key sales point: ad dollars have not moved out to West Coast as fast as people.

**BATTLE BETWEEN NETS AND AFFILIATES SHAPING UP AS NBC MULLS CHAIN BREAK SALE**—Underlying question of whether NBC will sell chain breaks, thus antagonizing reps and affiliates, is whole issue of future relations between affiliates (both AM and TV) and nets. NBC will think twice, most observers agree, especially in view of current rep campaign to get TV stations to clear more time for national spot at expense of nets.

**TWO WASHINGTON, D. C., RETAILERS BUY TIME AS RESULT OF ARBI STUDIES**—WRC, Washington, D. C., has signed Jelleff's, women's specialty store, and Woodward and Lothrop, major Washington department store, as result of ARBI studies. ARBI (Advertising Research Bureau, Inc.) is Seattle-based firm which tests radio vs. newspaper on dollar-for-dollar basis. Both contracts are for 52 weeks. (Just about time retailers were signing, one advertising trade paper observed that though radio pulled best in ARBI tests stores involved did not seem to change media plans and add radio.) Jelleff's is using weekly saturation schedule, including daily one-minute announcements, evening station breaks. Woodward and Lothrop will use Frederic W. Ziv's half-hour Guy Lombardo series, starting 7 September, and one-minute announcements scheduled on staggered weeks.

(Please turn to page 56)





# Max Carey In Base Stealing\* WHEC In Rochester Radio

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1922, Carey playing with "Pirates" attempted to steal base 53 times and was caught only twice!! This major league "least times caught stealing" record of Carey's has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	38.4	25.7	7.0	9.3	14.6	4.0
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	45.4	29.3	6.6	11.5	3.4	2.6
EVENING 6:00-10:30 P.M. Sunday through Sat.	33.3	30.4	9.7	11.5	12.5	

Station  
Broadcasts  
till Sunset  
Only

FEBRUARY THRU MAY, 1951

LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING: —**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco,



# SPONSOR

VOLUME 5 NUMBER 17

DIGEST FOR 13 AUGUST 1951

## ARTICLES

### *Now big-city stations swing to merchandising*

Smart radio stations are giving sponsors more of that extra plus for their money via aggressive point-of-sale plugging

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### *Conoco hits a gusher*

Disenchanted with radio 15 years ago, Continental Oil recently tried the broadcast medium again; now delighted with spot radio/TV sales results

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### *Viewer gripes are tip-off to better programs*

TV nets are deluged with 30,000 gripe letters a day. Sponsors can learn much about their shows via this sensitive measuring tool

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### *How sponsors profit with premiums: Part I*

This century-old type of merchandising is mushrooming. Tips on premium techniques for the broadcast advertiser

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### *Film commercial pointers: Part I*

To promote smoother relations between ad men and TV film-makers, Transfilm gave lectures on film production. Here is a summary of the sessions

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### *How good is your account executive?*

In the growing complexity of today's air media situation, sponsors need the best in advertising counsel. Here are criteria by which to measure you a.e.

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## COMING

### **COMPLETE REPORT ON CANADIAN RADIO**

An entire section devoted to facts about Canada as a market, its radio advertising opportunities in detail, for the guidance of U.S. sponsors

27 Aug.

### *Film commercial pointers: Part II*

SPONSOR's second report on Transfilm seminar series will cover Film Direction, Production, and Cost Control

27 Aug.

### *How sponsors profit with kid premiums*

Over 35,000,000 young Americans, six to 19 years old, influence spending of billions of dollars, form rich premium market

27 Aug.

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**COVER:** Sidney B. Silleck, Jr. is Kenyon & Eckhardt's premium promotion expert. Shown with him on the cover are some of the dozens of items he has used to help push Kellogg sales, ranging from silverware to puppet dolls. Silleck works closely with Kellogg executives in Battle Creek in the selection and recommendation of new items for premium promotions. Kellogg premiums are pushed on the air via "Mark Trail," ABC, and "Space Cadet," NBC-TV. (See page 34 for article on premiums.)

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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 110. Telephone: SUperior 7-9863. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: HIlfside 8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951. SPONSOR PUBLICATIONS INC.



STARTING THIS FALL, WINZ WILL BE THE ONLY

# 50,000 Watt INDEPENDENT IN THE SOUTH

## NOW WATCH SALES SOAR IN FLORIDA...

The impact of 50,000 Watts on the expanding Miami-South Florida market (22nd Market in the USA) served by WINZ, will prove a desirable bombshell in sales!

As the largest independent station below the Mason-Dixon and centered in the fastest growing area in America, WINZ today mirrors a new multi-million dollar opportunity walking in your door!

This intensive selling power will double the effect of the smallest advertising budgets. Here then, is a decided sales advantage for those who need: Better Time — or More Time — or More Power — or New Markets — or Greater Markets!

### *Effective Immediately*

WE ARE PROUD TO ANNOUNCE  
THE APPOINTMENT OF

**FORJOE & COMPANY**  
*National Representatives*

JONAS WEILAND, Pres.

50,000 WATTS DAYTIME • 10,000 WATTS NIGHTTIME  
NOW UNDER CONSTRUCTION

WINZ Miami, with studios in Hollywood Beach Hotel

SALES CHART



FLORIDA CANNOT BE BEAT FOR GROWING THINGS

# WINZ

940 K. C.



## BETWEEN COMMERCIALS

BY  
KAY  
MULVIHILL



In the short time its been on the screen—"Around the Bay"—KPIX's weekly news show, highlighting local events around the Bay Area, has brought viewers the cream of headline news.

Emceed by KPIX program director, Sandy Spillman, "Around the Bay" includes interviews with "names in the news," supplemented by exclusive news clips filmed by the KPIX Crew.



Among KPIX's exclusives, have been Spillman's interview with Galo Plaza, President of Ecuador; guest appearance of General Albert Wedemeyer; and the screening of the San Francisco arrival of the "General Pope"—Army transport which brought home 3500 Korean war vets.

### KSFO AIRINGS

Dude Ranch Breakfast, now in its fifth year on KSFO, features Mel Fritze and Wanda Ramey in the Sunday morning Broadcasts from the Old Hearst Ranch in Pleasanton. Each week, Mel and Wanda don their Dude costumes for the show, interview members of the audience, exchanging conversations and gags, that make for an entertaining half hour.

The mounting fan mail for KFSO's two hour afternoon musical series—"Parade of Melody"—gives good indication that the two hour afternoon musical series has met with overwhelming success among Bay Area listeners. The two hour airings feature a cavalcade of song favorites from leading musical comedies, operettas and light symphonic scores

**KPIX** CHANNEL  
5

Represented by The Katz Agency, Inc.

560  
KC

**KSFO**

Represented by Wm. G. Rambeau Co.

SAN FRANCISCO

# Men, Money and Motives

by  
Robert J. Landry

Bill Fineshriber of Mutual speaking the other day to the New York University Radio-TV Workshop pithily summed up why networks are in the package program business. As is often the case, a pat statement of familiar facts is worthy of repetition. Here are Fineshriber's four reasons-why for network packaging:

- (1) To prevent kidnapping of stars and programs
- (2) To control placement of stars and programs for the network's own over-all advantage
- (3) To minimize sponsor "interference" with successful program format
- (4) (And first) To get in on the program-selling gravy

\* \* \*

Clients and agencies will not fail to note in the above a basic assumption that the broadcaster, as such, should select, sequence and supervise programming. This is conspicuously a post-war revival of an old point of view. As to the present ascendancy of the view in radio, attribute same to the example, ego-drive and enthusiasm of Bill Paley at CBS, a rampant lion of determination when he returned, in 1946, from France. Not quite that simple or dramatic, of course, when the issue is carried further into television. Here the risks and costs at the moment, plus the infinitely magnified (over radio) importance of sheer studio facilities and craft know-how operate to give the networks an overwhelming advantage.

\* \* \*

(Meanwhile, in this space we have heretofore asked, as a question worthy of cogitation, whether clients and advertising agencies may not, one day, rue their current "abdication" of direct control over programs, a system that has the considerable charm, in retrospect, of having worked admirably for advertisers from, roughly, 1932 to 1946.)

\* \* \*

Admen have been having themselves an esoteric argument as to whether it might contribute to the health and growth of advertising (the printed kind) if each piece of copy was "signed" by its author. Pride of craftsmanship is advanced as a plus value. As detailed in the columns of *Advertising Age*, there are convinced brethren on both sides of the proposition. In general, agency management which favors the "team" over the talented "individual" detests the suggestion. In general, copy-writers and artists are cheered by the possibility of securing personal identification outside their own shop.

\* \* \*

This "agitation" may be taken as one more symptom of the long struggle, off staff and on staff, to "cut in" for publicity, prestige, and profits. No one person started this thing. No one incident. Actually it seems relatively late in hitting the ad agencies as regards their older and more conservative departments. Certainly "credits" have been profusely bestowed in radio for years and in television the

(Please turn to page 62)



## A tall, smiling man with a mustache, wearing a vertically striped short-sleeved shirt and a dark tie, stands prominently. He holds a large, round pocket watch in his right hand, which shows the time as approximately 10:10. His left arm is raised, holding a small object. In the background, there are several small, stylized figures of people, including a man in a suit and a woman in a dress, rendered in a simple, graphic style. The overall image has a vintage, mid-century aesthetic.

Take Jack Sterling.\* As a result of his popular early-morning show, all New York *knows* him, *believes* him, *buys* the products he sells. His friendly, familiar voice, delivering *your* sales message at other times of the day, will make people stop and listen...will create extra interest in your product. Get details from Radio Sales or...

*John Reed King, Tommy Riggs (and Betty Lou).*



## PULSE Report Reveals Omaha's BEST TV BUY!

The recent (June 10-16) Pulse report was the first authentic independent TV audience study ever conducted in the Omaha area. KMTV welcomed this impartial report on TV viewing habits in the area's 80,000-plus TV homes.

### It Proved These Facts!

**FACT 1.** Share-of-audience tables, based on 100%, showed KMTV averaged the following per cent of TV homes:

Mon. thru Fri.	—10 AM- 6 PM	51%
	— 6 PM-12 M	48%
Saturday	— 9 AM- 6 PM	58%
	— 6 PM-12 M	49%
Sunday	—12 N - 6 PM	46%
	— 6 PM-12 M	43%

**FACT 2.** Omaha TV viewers like morning programming. KMTV Saturday morning shows (9:30-12 Noon) have audience ratings as high as 20% of TV homes. This proves that Saturday morning, at KMTV's Class "C" rate, is Omaha's outstanding spot time buy. Actual time and ratings:

Time	Rating (% of 80,000 TV homes)
9:30-10 A.M.	12.0%
10-11 A.M.	15.0%
11-11:30 A.M.	20.0%
11:30-12 N.	19.5%

### And REMEMBER THIS!

**Omaha is a ONE STATION  
MARKET before 1 P.M.**

KMTV is now on the air with CBS live programming starting at 9:25 A.M. . . . Monday thru Friday . . . creating more low-budgeted, Class "C" spot availabilities.

**Get ALL the Facts from  
Your KATZ Man  
National Representatives**

# KMTV

TELEVISION CENTER

2615 Farnam Street  
Omaha 2, Nebraska

KMTV PRESENTS  
THE BEST SHOWS  
FROM THREE GREAT  
NETWORKS . . .

CBS • DUMONT • ABC

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

## 510 Madison

### "FALL FACTS" COMMENTS

I've just put down your 16 July "Refresher Issue" of SPONSOR. Gosh, what a wonderful job. Congratulations, and please, please tell me when you will print another report like it again. In six months? Twelve?

THOMAS A. WRIGHT, JR.  
Radio & TV Director  
Dundes & Frank, Inc.  
New York

You ought to be complimented on your Fall Facts Issue! It is a most complete summary on both radio and television.

Please send me two extra copies of this 16 July issue and bill us accordingly.

ARTHUR C. BECK, JR.  
Media Director  
Lindsey and Company  
Richmond, Va.

Congratulations on your Fall Facts Issue.

I took my copy home with me last evening, went through it page by page and was intensely interested in the entire issue.

And congratulations too on your physical format. You should be very proud of it.

FRANK STANTON  
President  
CBS  
New York

Allow me to compliment you on your 16 July issue entitled Fall Facts Issue: 1951. You and your organization have done an excellent job and I am sure you will receive enthusiastic commendation as a result of it.

LEONARD H. GOLDENSON  
President  
United Paramount Theatres, Inc.  
New York

Please send me two copies of your 16 July issue. It's the best compilation of radio facts in brief readable form I have ever seen.

PAUL MARTIN  
Manager  
WCCC  
Hartford, Conn.

We have had a number of requests from our field representatives for copies of the TV Map for Sponsors: Fall 1951, which appeared as part of the 16 July issue of SPONSOR, and which will prove a valuable aid for them at Committee meetings, etc.

We would appreciate receiving 25 copies of the map at your earliest convenience.

BILL WREN  
Timebuyer  
J. Walter Thompson  
New York

Received the Fall Facts Issue. Think it's wonderful.

Would appreciate a dozen tear sheets of the "TV Map for Sponsors," Fall 1951 and three copies of the issue.

M. J. RIFKIN  
Vice President in  
Charge of Sales  
Ziv Television Programs  
New York

Congratulations on your Fall Facts Issue: 1951.

The statistics you have compiled within the covers of this issue are extremely well presented, and reflect not only the tremendous amount of research which I know was necessary, but an extremely intelligent editing job in reducing complicated things to their lowest terms.

I notice that you are offering free copies of the "TV Map for Sponsors" to subscribers, and I should like to put in my bid for six at the moment, if you can spare them.

MURRAY GRABHORN  
Managing Director  
NARTSR  
New York

Admired your television map on page 134 of your 16 July issue.

You say copies are available upon request. Could we have about 10 for our television people? Thanks.

JIM BROWN  
Manager, Radio/TV Promotion  
BBDO  
New York

• A "TV Map for Sponsors" is available free to subscribers. Rates for others to be announced.

Your Fall Facts Issue is as scholarly and exhaustive a handbook on current broadcasting as has ever been published.

(Please turn to page 79)



# What's **WAVE** <sup>AM</sup>/<sub>TV</sub> Got- BESIDE Network Shows?

## Well—PEE WEE KING!

In addition to topnotch network shows\*, WAVE and WAVE-TV also have a spectacular array of *local* talent. Our Pee Wee King, for example, has *again* been chosen "The Nation's Number One Western Band Leader" in a national public opinion poll conducted by Orchestra World Magazine. You probably know him best as the composer of "Tennessee Waltz" and "Bonaparte's Retreat"!

Pee Wee and his Golden West Cowboys are on the air 6½ hours a week, with a half-hour evening show on WAVE-TV and 12 half-hour daytime shows on WAVE. His television show is the highest-rated, locally-produced TV studio show in Louisville, while his radio programs are a local institution with some of the fanciest Hoopers you ever saw.

Write direct or ask Free & Peters for all the "network-plus" facts on WAVE and WAVE-TV!

\*WAVE—NBC • WAVE-TV—NBC, ABC, Dumont

# WAVE <sup>AM</sup>/<sub>TV</sub>

WAVE\* has a Daytime BMB Audience of 238,190 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of \$1.67 billion, as against \$2.51 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151% of the income in those Kentucky counties in which WAVE does NOT have a BMB audience!

\*The WAVE-TV Coverage Area contains 256,400 families.



# LOUISVILLE



**FREE & PETERS, INC.**  
Exclusive National Representatives



# And now the HPL is

**August 6: Columbia's friendly voice in Boston, WEEI, today became the eleventh major-market station to broadcast locally radio's most sales-effective participating program, The Housewives' Protective League.**

Now WEEI (which has held the largest average share of the Boston audience every month since September 1949) carries The Housewives' Protective League programs throughout a market of 921,410 New England radio families... where retail sales soared last year to \$3,278,679,000!

Now you can buy the HPL on *eleven* big stations—or on any one or any combination of them. Together they deliver 15,328,280 radio homes (36.6% of the nation's total) and \$54,278,791,000 in retail sales (38.7% of the nation's total). Discover for yourself why more than 200 of the country's leading advertisers have used the HPL during the past year... and why they have named it "the most sales-effective participating program... *anywhere!*" For more information about the HPL on WEEI or any of the other stations, call any of the stations, their national representatives or...

*"The program that sponsors the product"*

**THE HOUSEWIVES' PROTECTIVE LEAGUE**

485 MADISON AVE., N.Y.—COLUMBIA SQUARE, HOLLYWOOD



# Boston... on WEEI!

<b>HPL Eastern Markets</b>	<b>PHILADELPHIA</b> 50,000-watt WCAU
<b>BOSTON</b> 5,000-watt WEEI	<b>WASHINGTON</b> 50,000-watt WTOP
<b>NEW YORK</b> 50,000-watt WCBS	<b>RICHMOND</b> 50,000-watt WRVA
<b>HPL Midwest Markets</b>	<b>MINNEAPOLIS</b> 50,000-watt WCCO
<b>CHICAGO</b> 50,000-watt WBBM*	<b>ST. LOUIS</b> 50,000-watt KMOX
<b>HPL Western Markets</b>	<b>SAN FRANCISCO</b> 50,000-watt KCBS
<b>SEATTLE</b> 50,000-watt KIRO	<b>LOS ANGELES</b> 50,000-watt KNX

## AMONG THE FOOD ADVERTISERS WHO USED THE HPL DURING 1950:

A-I Mustard  
 Arnold Bakers, Inc.  
 Atlas Meat Company  
 Baconetts Co.  
 Barq's Beverages  
 Bib Orange Juice  
 Birds Eye  
 Blue Bonnet Margarine  
 Bond Bread  
 Booth Fisheries Frozen Foods  
 The Borden Company  
 Brentwood Eggs  
 Briggs & Co. Frankfurters  
 Brook Hill Farms  
 California Fruit Ade Bases  
 Canada Dry Spur  
 Capitol Frito Co. Corn Chips  
 Centennial Flour  
 Central Ice Cream  
 Cliquot Club  
 Davidson Bakeries  
 Dining Car Coffee  
 Dixie Fry  
 Donald Duck Frozen Orange Juice  
 Dreyer's Grand Ice Creams  
 Duff's Mixes  
 Dulany Frozen Foods  
 Durkee  
 Early California Olives  
 Embassy Dairy  
 Flako Products Corp.  
 Fleischmann's Yeast  
 Florida Citrus  
 Fritos and Chee-tos  
 Funsten Pecans  
 G. Washington Coffee  
 Gibbs & Company  
 Gold Seal Bleach  
 Gordon Baking Co.  
 I. J. Grass Noodle Co., Inc.  
 Guthrie Biscuit Co.  
 H-O Oats  
 Haase Co. Olives  
 Habitant Soup  
 Hellmann's Mayonnaise  
 Hi-Life Dog Food  
 Hi Power Meat Balls  
 Holland Mills Mustard  
 Home-Style Frozen Waffles  
 Hoyt Brothers Pie Mixes  
 Instantwhip  
 Jekyll Island Shrimp  
 Jelke's Good Luck Margarine  
 Juice Industries  
 Kitchen Bouquet  
 Kosto Pudding  
 Krey Packing Co. Ham  
 La Choy  
 Libby, McNeill & Libby  
 Lydia Grey  
 MacFarlane Candy  
 Majestic Mayonnaise  
 Meadow Gold Ice Cream  
 Michigan Mushrooms  
 Miller Milling Co. Cake Mix  
 Mrs. Stevens Candies  
 My-T-Fine Puddings  
 Nabisco Crackers  
 Nu-Maid Margarine  
 Nucoa  
 Nutt Brothers Cookies  
 Old Manse Syrup  
 Ottenberg's Bakers  
 Pal Orangeade  
 Peltons Spudnuts  
 Pepsi Cola  
 Pevely Dairy Products  
 Philadelphia Dairy Products  
 Pictsweet Frozen Foods  
 Pillsbury Mills Mixes  
 Pine-Sol  
 Q-T Frosting  
 Quaker Sugar  
 Reddi-Wip  
 Rock Springs Beverages  
 Royal Gelatin  
 Sauce Arturo  
 Seaside Lima Beans  
 Skippy Peanut Butter  
 Snow Crop  
 Spry  
 Strongheart Dog Food  
 Teddy's Sea Food  
 Tip-Top Bread  
 United Fruit  
 Washington Flour  
 Wheatena  
 White Star Tuna  
 Wonder Bread  
 Yuban Coffee



*what film  
means  
to  
advertisers  
who plan  
to use  
television*

*According to the trade papers*, there's a lot of film in television's future. As a matter of fact, there's a lot of film in television right now. There's film for programs of every description . . . for every audience group.

*It makes good sense.* Film assures uniform picture quality which is so often lacking in kinescope recordings. It makes good sense, too, to buy coverage for that film on a Spot basis. For Spot rates are generally lower than network rates for the same period—in some cases substantially lower. So, after paying for extra film prints and their distribution, you're still ahead.

*You use only the markets* you want. There are no minimum station requirements. No "must" stations. With *Spot program* advertising your distribution and sales plans determine your television coverage.

*And you're a more profitable customer* to the stations. Stations make more money when any time period is sold for a *Spot program* rather than a network show. So they clear time more readily . . . cooperate wholeheartedly.

*These advantages* of *Spot program* advertising—lower station rates . . . greater market choice and station cooperation—these are television fact, not Hollywood fiction.

*To find out* what these advantages can mean to your television advertising plans, call in a Katz representative and get the full story on *Spot* programs. You'll see that in television...

*you can do better with Spot. Much better.*

**THE KATZ AGENCY, INC.**    *Station Representatives*

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY

# New and renew

# SPONSOR

13 AUGUST 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Bakeries Co	Tucker Wayne & Co	ABC-TV	The Lone Ranger; Th 7:30-8 pm; 4 Oct; 52 wks
Borg-Warner Corp (Norge div)	J. Walter Thompson	NBC-TV	Kate Smith Show; alt W 8:30-9 pm; 19 Sep; 20 wks
General Electric Co	Young & Rubicam	NBC-TV	Bill Goodwin Show; T, Th 3:30-4 pm; 11 Sep; 52 wks
General Motors Corp (Frig-idealre div)	Foote, Cone & Belding	CBS-TV 61	Unnamed; Sun 6-6:30 pm; 2 Sep; 52 wks
Gerber Products Co	Federal	NBC-TV	Kate Smith Show; W 4:45-5 pm; 12 Sep; 39 wks
Gruen Watch Co	McCann-Erickson	ABC-TV	Gruen Guild Theatre; Th 9:30-10 pm; 27 Sep; 52 wks
Andrew Jergens Co	Robert Orr	NBC-TV	Kate Smith Show; W, F 4:15-30 pm; 12 Sep; 39 wks
Knomark Mfg Co	Emil Mogul	NBC-TV	Kate Smith Show; F 1:30-15 pm; 11 Sep; 52 wks
Lehn & Fink Products Corp	McCann-Erickson	CBS-TV 29	Bride and Groom; T 3:15-30 pm; 31 Jul; 52 wks
Lehn & Fink Products Corp	Lennen & Mitchell	NBC-TV 38	Your Show of Shows; alt Sat 10-10:30 pm; 8 Sep; 20 wks
National Biscuit Co	McCann-Erickson	NBC-TV	Kukla, Fran & Ollie; W 7-7:30 pm; 29 Aug; 52 wks
Pet Milk Co	Gardner	NBC-TV	All Star Revue; Sat 8-9 pm; 8 Sep; 44 wks
Procter & Gamble Co	Compton	CBS-TV 43	Steve Allen Show; T, Th 1:15-30 pm; 7 Aug; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC-TV 39	Your Show of Shows; Sat 9-9:30 pm; 8 Sep; 39 wks
Simoniz Co	SSCB	NBC-TV	Kate Smith Show; Th 4:15-30 pm; 13 Sep; 39 wks
Snow Crop Marketers Inc	Maxon	NBC-TV	All Star Revue; Sat 8-9 pm; 8 Sep; 44 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS-TV 12	Songs For Sale; Sat 10:30-11 pm; 15 Sep; 16 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	ABC-TV 21	Mystery Theatre; F 8-8:30 pm; 5 Oct; 52 wks
Toni Co	Foote, Cone & Belding	CBS-TV 61	Crime Photographer; alt Th 10-10:30 pm; 27 Sep; 26 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Lenrus Watch Co	J. D. Tarcher	NBC-TV	Your Show of Shows; Sat 9:30-10 pm (10 mins); 8 Sep; 39 wks
Glidden Co	Meldrum and Fewsmith	NBC-TV	Kate Smith Show; W, F 4:30-45 pm; 12 Sep; 13 wks
Kellogg Co	Leo Burnett	NBC-TV 42	Howdy Doody; T, Th 5:30-45 pm; 4 Sep; 26 wks
P. Lorillard Co	Geyer, Newell & Ganger	CBS-TV 32	The Web; W 9:30-10 pm; 11 Jul; 52 wks
Manhattan Soap Co	Duane Jones	NBC-TV 63	One Man's Family; Sat 7:30-8 pm; 28 Jul; 52 wks
S.O.S. Co	McCann-Erickson	NBC-TV	Your Show of Shows; Sat 9:30-10 pm (10 mins); 8 Sep; 39 wks
Standard Oil Co (Indiana)	McCann-Erickson	NBC-TV 11	Wayne King Show; Th 10:30-11 pm; 5 Jul; 52 wks
Wander Co	Grant	NBC-TV 41	Howdy Doody; W 5:45-6 pm; 29 Aug; 52 wks
William Wrigley Jr Co	Ruthrauff & Ryan	CBS-TV 9	Gene Autry; Sun 7-7:30 pm; 22 Jul; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KTRM, Beaumont, Tex.	Independent	Adam J. Young Jr, N. Y.
WGN, Chicago	MBS	George Hollingbery and Co, N. Y.
WGN-TV, Chicago	DuMont	George Hollingbery and Co, N. Y.
WGTM, Wilson, N. C.	CBS	Walker Co, N. Y.
WNAC-TV, Boston	ABC, CBS, DuMont	H-R Representatives, N. Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Blatz Brewing Co	Kastor, Farrell, Chesley & Clifford	WNBK, Cleve.	20-sec stu break; 13 Jul; 8 wks (n)
Caloric Stove Corp	Neil D. Ivey	WNBW, Wash.	1-min partie; 18 Jul; 26 wks (n)
Cat's Paw Rubber Co	S. A. Levyne	WAEM-TV, Birm.	20-sec annemt; 2 Aug; 52 wks (n)
Chase National Bank	Hewitt, Ogilvy, Benson & Mather	WCBS-TV, N.Y.	20-sec annemt; 6 Aug; 52 wks (n)



Numbers after names refer to category in New and Renew:

W. J. Ashton (5)  
Don Blauhut (5)  
H. W. Calvert (5)  
J. Frank Gilday (5)  
Roland Gillett (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments



## 4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Columbia Records Inc	McCann-Erickson	WCAU-TV, Phila.	1-min annemt; 4 Sep; 13 wks (n)
Deering, Milliken & Co	Young & Rubicam	WCAU-TV, Phila.	1-min annemt; 9 Aug; 26 wks (n)
Eversharp Inc	Riow	WAFM-TV, Birm.	20-sec annemt; 17 Jul; 52 wks (r)
Goodyear Tire & Rubber Co	Compton	WBTV, Charlotte	20-sec annemt; 7 Aug; 52 wks (n)
Great Atlantic & Pacific Tea Co	Paris & Peart	WCAU-TV, Phila.	20-sec annemt; 1 Sep; 13 wks (n)
Robert Hall Clothes Inc	Frank R. Sawdon	WCBS-TV, N.Y.	1-min annemt; 5 Aug; 26 wks (r)
H. J. Heinz Co	Maxon	WBZ-TV, Boston	8, 20-sec stn break; 13 Aug; 26 wks (n)
Charles E. Hires Co	N. W. Ayer	WTOP-TV, Wash.	20-sec annemt; 1 Aug; 13 wks (r)
Keebler-Weyl Baking Co	McKee & Albright	WNBW, Wash.	20-sec stn break; 13 Aug; 52 wks (n)
Kellogg Co	Kenyon & Eckhardt	WPTZ, Phila.	1-min partiet; 30 Jul; 22 wks (n)
Kentile Inc	Ruthrauff & Ryan	WNBT, N.Y.	20-sec stn break; 17 Aug; 52 wks (n)
Kentile Inc	Ruthrauff & Ryan	WCBS-TV, N.Y.	1-min annemt; 21 Aug; 52 wks (n)
Libby, McNeill & Libby	RBDO	WNRT, N.Y.	8-sec stn break; 1 Aug; 17 wks (n)
Marcus Mfg Co	Calkins & Holden, Carlock, McClinton & Smith	WNBT, N.Y.	1-min partiet; 18 Jul; 9 wks (r)
John Morrell & Co	N. W. Ayer	WNBO, Chi.	20-sec stn break; 30 Jul; 13 wks (r)
C. F. Mueller Co	Duane Jones	WPTZ, Phila.	20-sec stn break; 23 Jul; 49 wks (n)
National Brewing Co	Owen & Chappell	WNRW, Wash.	8-sec stn break; 31 Jul; 13 wks (r)
Personal Products Corp	Compton	WRZ-TV, Boston	1-min partiet; 24 Jul; 52 wks (n)
R. J. Reynolds Tobacco Co	William Esty	WNRT, N.Y.	20-sec stn break; 25 Jul; 52 wks (n)
Rochmann Bros	Quality Bakers of America	WPTZ, Phila.	1-min partiet; 6 Aug; 13 wks (r)
Standard Brands Inc	Compton	WCBS-TV, N.Y.	20-sec annemt; 14 Aug; 52 wks (n)
U. S. Tobacco Co	Kudner	KNBH, Hlywd.	1-min annemt; 20-sec stn break; 14 Aug; 4 wks (n)

## 5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Wendell J. Ashton	Gillham, Salt Lake, acct exec	Same, vp
Jere Bayard	Walter McCreery, Beverly Hills, acct mgr	Same, chairman plans board
Frank V. Birch	Klan-Van Pietersom-Dunlap Associate, Milwaukee, exec vp	Same, pres
Don Blauhut	Peck, N.Y., asst, radio, tv dept	Same, dir radio, tv
William J. Breen	Sherman & Marquette, N.Y., contact supervisor	McCann-Erickson, N.Y., exec
Leonard Bridges	Fulton, Morrissey Co, Chi., acct exec	Gummings, Brand & McPherson, Chi., copy dir
H. W. Calvert	Zimmer-Keller, Detroit, exec vp	Zimmer, Keller and Calvert, Detroit, exec vp (agency name amended)
Eugene Connitt	McCann-Erickson, N.Y., acct exec	Hewitt, Ogilvy, Benson & Mather, N.Y., acct exec
Stephen T. Crosby	Wall Street Journal, southern Cal ad mgr	Yambert, Prochnow, Mellugh and Macaulay, Beverly Hills, acct exec
Archibald McGhee Foster	Cecil & Presbrey, N.Y., acct exec	Same, vp
J. Frank Gilday	Cecil & Presbrey, N.Y., dir tv	Same, vp
Roland Gillett	Biow, N.Y., exec	Same, co-dir, tv, radio dept
Carole Gottlieb	Kenyon & Eckhardt, N.Y.	Marfree, N.Y., asst tv, radio dir
E. F. Haseall Jr	Henri, Hurst & McDonald, Chi., vp	Same, exec vp
Roland Israel	E. L. Brown, Phila., exec dir	Lavenson, Phila., plans board dir
W. C. Johnson	Ruthrauff & Ryan, Chi., acct exec	Needham, Louis & Brorby, Chi., acct exec
John G. Legler	Cecil & Presbrey, N.Y., acct exec	Same, vp
Dorothy Ann Marks	Neff Recording Co, Detroit, pres	Denman & Baker, Detroit, exec vp
Alice McDonough	Olian, St. L., asst media dir	Same, media dir
Robert McNeill	Duane Jones, N.Y., acct exec	Riow, N.Y., radio, tv dept coordinator
Cal Morris	NBC, N.Y., mgr prog research	Raymond Spector, N.Y., exec
J. G. Motheral	RBDO, S.F., vp	Same, mgr, administrative head
James O'Neal	Olian, St. L., media dir	Same, sr acct exec
Mike Parent	Foot, Cone & Belding, S. F., acct exec	Benton & Rowles, N.Y., acct exec
J. Knight Rector	O. S. Tyson & Co, N.Y., acct exec	Same, copy dir
G. Joseph Roach	Tatham-Laird, Chi., exec	J. R. Pershall, Chi., copy dir
Eugene M. Schwartz	Ray Hirsch Co, N.Y., radio, tv dir	Huber Hoge, N.Y., copy chief
R. M. W. Shaw	Journal, Arcadia, Cal, publisher	Yambert, Prochnow, Mellugh and Macaulay, Beverly Hills, acct exec
Ralph Smith	Duane Jones Co, N.Y., exec vp	SSCB, N.Y., vp
Wells W. Spence	Hanly, Hicks & Montgomery, N.Y., vp	McCann-Erickson, N.Y., acct exec
Lee A. Terrill	Campbell-Witham, Mpls., acct exec	Same, vp
Kenneth Twyman	Ruthrauff & Ryan, N.Y., beer and beverage div	Cecil & Presbrey, N.Y., vp
Clinton F. Wheeler Jr	BRDO, N.Y., member radio, tv dept	Hewitt, Ogilvy, Benson & Mather, N.Y., tv, radio dir
Roy Winsor	Biow, N.Y., radio, tv mgr	Same, dir tv, radio dept

## 6. New Stations on Air

STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WSTB, Sturgis, Mich.	1160 kc	500	21 Jul	E. H. Munn Jr

## 7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WSMB, New Orleans	NBC	ABC (eff 4 Oct)



Numbers after names refer to category in New and Renew:

- J. Knight Rector (5)
- E. M. Schwartz (5)
- Ralph Smith (5)
- W. W. Spence (5)
- C. F. Wheeler Jr (5)

# Samples from the **WHO** Mailbag

Dear Mr. Woods:

Speaking for the administration and teachers in the Des Moines Public Schools, I want to express our thanks and appreciation for the splendid publicity you gave us in making American Education Week a success in Des Moines. We counted on you this time as we counted on you in the past and again your station came through.

Thanks a lot.

Very truly yours,

CLIFTON F. SCHROPP

Director of Curriculum Development  
and Audio-Visual Education  
Des Moines Public Schools

Gentlemen:

Thank you very much for your public service announcements regarding the closing of our schools during the recent snow storm. The radio broadcast is one of the best methods of contacting our people and we appreciate it very much.

Very truly yours,

E. A. COLBERT

Superintendent

Scranton Consolidated  
Independent School

Gentlemen:

Last night, Saturday, there were a number of fellows and their wives in the shop, and one of them was fooling around with the radio, and all of a sudden he said "listen to this." We did, and believe me you could have heard a pin drop. I took a paper and pencil and waited until the announcer told me where the program was coming from, and therefore this letter.

The singer at that time was the 14 year old boy from Marshalltown, and believe me we have not heard any more beautiful voice on any program, even professional, and we want to hear more of him, and the others on it.

As far as the rest of the program was concerned, we really enjoyed it and the gang were here until after 1:00 a.m. and we close at 9:30 so when you put a program on again with Slim Hayes & His Boys and the others, let us know, especially when the 14 year old sings again, and we'll borrow a machine gun from our police department and drive them out at 10 o'clock. (The customers in the shop here I am referring to.) How about it?

This is the first time we listened to your station and will do so every Saturday nite as often as we can.

Very truly yours,

A. F. CARNEY

Carney Gun Repair  
and Sport Shop  
Wausau, Wis.

Dear Sir:

We are studying about radio programs in our room at school. We would like to know which programs you advise for children's education. Thank you very much.

Yours truly,

CAROL FRY

Van Horne School  
Van Horne, Iowa

Dear Mr. Plambeck:

We appreciate very much your kindness in giving the cancellation notice of our sale for today on your programs yesterday.

We realize that you and your force were called upon to work many hours and strenuously to get all of these service announcements on the air in the space of time allotted to you. When we called your station, we fully expected to pay for this service, for while we think it had public interest, yet it is done for a commercial firm, and when you take your time to make these announcements for commercial enterprises, we think you are going a long way in service, and we do greatly appreciate it.

Yours very truly,

O. D. ELLSWORTH

Partner

Adel Sales Pavilion  
Adel, Iowa

Gentlemen:

I heard Edgar A. Guest read a poem "Tomorrow" recently and I decided that this letter which I have meant to write on so many tomorrows, must be written today.

Last fall my daughter and her husband moved to Baton Rouge, Louisiana. After living in Iowa for so long they were a bit homesick, even tho the climate, new surroundings and their work at the University were more pleasant than they had anticipated. One night they decided to try and get the WHO news at 10:15 P.M. Imagine their surprise when they did get it. Of course some nights reception isn't perfect nor is it here in Lone Tree at times.

To make a long story short, it is a pleasure to know they are listening to the same program at 10:15 P.M. that we are listening to. You have so many very fine programs from your station that it would be impossible to tell you about them all. I think we especially like the News because we have many friends and relatives in different parts of the state, and if anything unusual happens to them you are sure to tell us first.

Thank you so much for the very fine service you are giving us.

Sincerely,

MRS. WILLIAM P. ASHTON

Lone Tree, Iowa

*A*s a sophisticated, big-city advertising man, it may be difficult for you to realize what WHO *means* in Iowa Plus.

Day in and day out, our mailbags are jammed with personal letters of friendship and confidence—"stamp-of-approval" evidence, from *your customers*, that WHO is giving a unique radio service to the millions of people in Iowa Plus.

**WHO**  
+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives





We've got *news* for you. Amid all the huff-and-puff about the future of radio, several *steady trade winds* are prevailing here at Mutual... and one of the steadiest is *news*. This network has always been First for News—with *more news, more often, and more of it sponsored.*

## IN NEWS TOO, MR. PLUS POINTS TO

Today, Mutual's lead is even wider on all these counts: 91 news programs a week (69% more than a year ago)...72 of them sponsored (67% more than last year). And boosting this trend along is a continuing updraft in *news-listening* on the Plus Network. Our average news sponsor now reaches *5% more homes* than in 1950, (the only network gain in *news-ratings*). And actual tune-in to all MBS news periods now totals *13,722,000 family-hours* a week (the largest *news-audience* on any network). We still have 19 compelling news programs for sale, so if you've got *selling news* to tell America—we've got news for *you!*

— the difference is *MUTUAL!*



**MUTUAL** *Broadcasting System*





... there are certainly plenty of occasions when they've been misinterpreted.

Give three different agency Time Buyers BMB data to analyze and evaluate—and the chances are they'll come up with 2 or even 3 different answers.

The whole trouble is there's never been an accepted standard of procedure for eliminating the popularity factor from BMB figures. This must be done if you are to get true measurement of the physical coverage of any radio station.

We've licked that problem with a new and dependable formula which by discarding the variable elements of program or performer popularity is completely fair to ALL stations.



We'll tell all—at your convenience..

**Adam Young Inc.**

RADIO STATION REPRESENTATIVE  
22 EAST 40th STREET • NEW YORK 16, N. Y.

NEW YORK • ST. LOUIS  
CHICAGO • LOS ANGELES • SAN FRANCISCO



## J. Sanford Rose

President

Rhodes Pharmacal Company, Chicago

Forty-four-year-old "Sandy" Rose is known coast-to-coast as one of the most colorful figures in the proprietary drug industry. But, in addition to color, Rose has acumen and zeal, a combination payoff evident in Rhodes' 1950 sales figure for Imdrin. This product for arthritis and rheumatism sufferers grossed \$3,500,000 last year, about a million dollars more than its closest competitor—Dolein.

Behind Rose's strategy is a thorough knowledge of the drug industry garnered over 23 years. He started as a representative and associate of his brother, Jerome H. Rose, working as a field agent for drug companies. When Rhodes' parent company, Oxford Products, Inc., was formed 20 years ago, "Sandy" Rose joined as vice president. Oxford, after 20 years, is still very active in the vitamin capsule field but has been overshadowed by Rhodes' surge.

Rhodes Pharmacal was formed in 1945 to market Imdrin, with "Sandy" Rose appointed president by Jerome H. Rose, who is chairman of the board. Almost immediately the firm turned to radio to herald Imdrin. Announcements in selected markets made arthritis and rheumatism sufferers Imdrin-conscious. Up to 1950, announcements on stations throughout the country kept up their selling job. Then, in 1950, Rhodes ventured into network radio.

Super-salesman-commentator Gabriel Heatter was chosen to introduce Imdrin to his millions of Mutual network listeners. At the time, Imdrin sales were mounting but Heatter's radio wizardry was to solidify its position. He carried the ball for Imdrin from August 1950 to April 1951, two-times weekly.

Then Rhodes sought a new audience. The *Story of Dr. Kildare* with Lionel Barrymore seemed a natural. Sponsorship of the MGM transcribed show began in February 1951, expanded to 100 stations.

Currently Rhodes has a \$2,000,000 appropriation handled by O'Neil, Larson & McMahon of Chicago. A 60% slice goes into this year's radio-TV efforts. Rhodes ventured into TV with 20-second and one-minute announcements, is now planning five-minute film commercials to tell the Imdrin story.

When Rose is not keeping a sharp eye on the Imdrin sales graph, his taste leads him into the highways and byways of fine eating. Gourmet, tennis player, avid fisherman and collector of Chinese art round out the many facets of "Sandy" Rose's personality.

# MR. SPONSOR: "SENSATIONAL" GASOLINE SALES IN DETROIT from very first week on WJBK!



Station WJBK  
Masonic Temple Tower  
Detroit 1, Michigan

June 26, 1951

Attention: Richard E. Jones

Gentlemen:

The success of WJBK as one of Detroit's primary advertising media, and the success of Speedway 79 gasoline in this market, are both familiar to every Detroitite. They were both the result of original thinking and business courage.

When Speedway 79 began its now-familiar schedule of 17 newscasts a day, 7 days a week, over Station WJBK . . . the expenditure absorbed virtually the entire budget of the Speedway Petroleum Corporation. Almost from the very first week the results were . . . and we do not hesitate to use the word . . . sensational. Sales of Speedway 79 gasoline have multiplied many times in the ensuing months, and Speedway has been compelled to increase the number of service stations in this area from less than sixty to several hundred.

Although Speedway 79 advertising appropriation has increased over the past few years, in line with increased volume, the radio advertising we use over Station WJBK is still regarded by client and agency as the backbone of the campaign.

We know that based upon audience ratings, WJBK is an excellent radio buy. We know that this tremendous audience is enlarged many-fold by the out-of-home listenership, particularly with auto-radio fans. This audience is extremely valuable to any advertiser, but particularly so to a gasoline company.

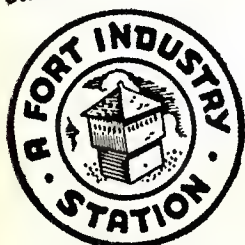
The loyalty of Detroit auto-radio listeners to station WJBK is truly a phenomenon of today's Detroit media picture. We are glad our client got in on the ground floor, happy that he is continuing to capitalize on this valuable "moving" audience.

Cordially,

W. B. Doner  
W. B. DONER AND COMPANY

WBD:bjr

"... loyalty of ... auto-radio listeners to ... WJBK ... phenomenon of today's Detroit media picture." Imagine the wallop that WJBK packs which enabled Speedway gasoline to boost their service stations from *less than sixty* to *several hundred*! Man, that's sales results! ... And the tremendous out-of-home listenership is all bonus. No wonder smart advertisers reach—and sell—the booming Detroit market with WJBK.



# WJBK -AM -FM -TV DETROIT

The Station with a Million Friends

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455  
Represented Nationally by THE KATZ AGENCY, INC.

13 AUGUST 1951



**BIG\***  
**IN OLD MOBILE**

... it's  
**WKRG**

with

- 59.5% Net Listenership gain
- Top CBS Shows
- Forceful Local programming

I am a belle of Old Mobile  
They say that I'm old fashioned—  
They sho are jealous  
of Lil' ole me  
And honey they got  
A right to be  
'Cause lil' ole me  
Is on the ball  
When it comes to sellin'  
For all you-all.

\*225,000 population  
in Metropolitan Mo-  
bile  
—And Still Grow-  
ing!

National  
Representative,  
Adam J. Young, Jr.

F. E. Busby,  
General Manager

**first ON THE DIAL 710**  
**WKRG**  
CBS

## New developments on SPONSOR stories



**See:** "Trend toward flexibility"  
**Issue:** 16 July 1951 (Fall Facts), p. 55  
**Subject:** More and more advertisers are using network radio on a semi-spot basis

The radio keynote today is flexibility, with regional nets permitting big advertisers to pinpoint their ad drives. The next step is sales flexibility. And now the formation of the Upper Midwest Broadcasting System aims to give sponsors just that.

The set-up: advertisers and their agencies will now be able to clear availabilities and place advertising on any or all of the 44 stations of the system with a single contract through Upper Midwest's Minneapolis office. Group rates have been established; there are no basic required stations. Coverage: the stations serve Minnesota, Wisconsin, North and South Dakota, and upper Michigan.

Orville Lawson, Upper Midwest's president, explains the need for the system: "... the number of radio stations in the upper Midwest has more than doubled. This growth and development of hometown stations has effected major changes in listening habits and the formation of our system is felt to be an important step to help in providing adequate sales material and information to regional and national advertisers. We are a regional sales group, not a regional network."

Headquarters are at 933-935 Northwestern Bank Building, Minneapolis. Group sales manager, Loren Sorensen; secretary-treasurer, Edna H. Brautigam.



**See:** "Hofstra Study No. 2"  
**Issue:** 18 June 1951, p. 30  
**Subject:** NBC's analysis on TV effectiveness shows customers-sold-per-dollar remains high

Advertisers are still getting their advertising dollar's worth despite increases in TV rates. Latest proof comes from a recent WOW-TV, Omaha, survey. The major finding: advertisers are reaching rural families in the TV fringe areas; actually more than one-third of the farm families in WOW-TV's fringe area are now TV set owners. Projected, these figures would indicate a potential WOW-TV farm audience of between 20,000 and 23,000 farm families.

The station conducted a postcard survey among 1,267 RFD box-holders adjacent to towns 34 miles east, 31 miles north, 40 miles west, and 47 miles south of Omaha.

Briefly, the postcards sought a set-ownership check on specific rural routes. The question asked: do you own a TV set? No signature was required. A total of 295 replies were received. 24% of those sent out. A recap by areas follows:

	Own a set?		Total	Total Mailed	% of Replies	% of Replies With Sets
	Yes	No				
Oakland, Ia.	26	57	83	312	27%	31.3%
Missouri Valley, Ia.	38	39	77	340	23%	49.3%
Wahoo, Neb.	21	62	83	308	28%	25.3%
Nebraska City, Neb.	16	36	52	307	17%	30.3%
Total	101	194	295	1267	23.3%	34.3%

WOW-TV also queried five leading distributors about area set sales: would the area total hit 100,000 this year? All replied they thought set sales would reach that figure, the station reports.



# ONE OF AMERICA'S *BIGGEST* ADVERTISING BARGAINS!

## 152% MORE LISTENERS THAN 5 YEARS AGO; RATES PRACTICALLY UNCHANGED!

In 1945, Des Moines had only 3 stations. Today, it has 6 radio stations and television service from Ames, 30 miles north. In the past 5 years, the increase in the use of radio by set owners in the Des Moines area is phenomenal! The average gain is 56.6%. And, there are more people to listen. In Des Moines' Polk County, for instance, 14.9% more people live in 24.6% more homes than they did 10 years ago.

Today, an average of 152.4% more people listen to KRNT than 5 years ago! A moment's study of the

chart below will convince you that KRNT offers one of the greatest advertising bargains in America. Audiences have doubled and re-doubled, while rates remain practically the same as in 1945. By every standard of comparison, KRNT is one of the great stations in the nation. We're big and growing bigger in a big market . . . FAST! Even before joining CBS June 15th, KRNT led the Des Moines Hooperade morning, afternoon and evening. Now, more than ever, you're right when you buy KRNT-CBS!

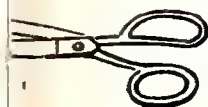
TIME PERIOD	Percent Tune-In All Stations		Percent Tune-In Gain All Stations	KRNT Ratings		KRNT Percent Gain	KRNT Program Time Percent Cost Increase
	1945*	1950**		1945*	1950**		
7:15 a.m.	9.4%	17.8%	89.4%	5.5	12.6	129.1%	11.1%
8:00 a.m.	10.1	21.3	110.9	2.7	12.6	366.7	11.1
Noon	18.6	25.8	38.7	9.0	12.8	42.2	None
6:00 p.m.	22.3	28.7	28.7	5.5	14.3	160.0	None
10:00 p.m.	23.8	27.0	13.4	7.0	15.5	121.4	11.1
6:00-8:00 a.m. avg.	7.8	14.8	89.7	3.4	7.1	108.8	None
12:30-1:30 p.m. avg.	17.9	26.0	45.3	4.0	12.2	205.0	None
3:30-4:45 p.m. avg.	15.7	21.5	36.9	5.0	9.3	86.0	None

\*Fall-Winter, 1945-46; \*\*Fall-Winter, 1950-51, C. E. Hooper Audience Index.

**BUY THAT**

**KNOW-HOW  
GO-NOW**

**STATION WITH THE  
FABULOUS PERSONALITIES AND  
ASTRONOMICAL HOOPERS**



CLIP AND FILE THIS AD  
UNDER "IOWA RADIO"

BUY THAT . . .  
Very highly  
Hooperated.  
Sales results  
premeditated.  
CBS affiliated  
Station in  
Des Moines!

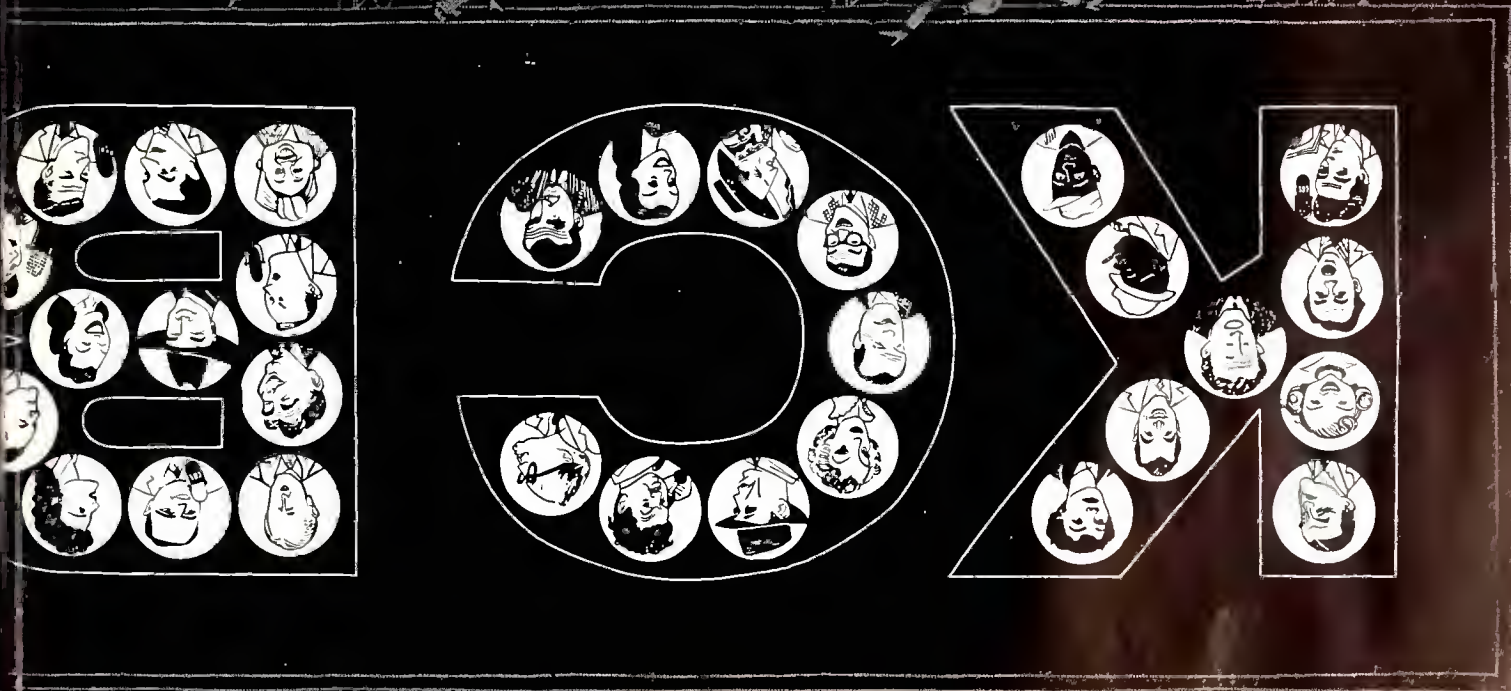


THE  
REGISTER  
AND  
TRIBUNE  
STATION

REPRESENTED BY THE KATZ AGENCY



We've pulled the big switch...







*Now KCBS is ten times more powerful!* Already the leading station, the most listened-to station in the San Francisco Bay Area—first in local programming and first in over-all share of audience\*...

Now—with 50,000 watts at 740 and a brand-new transmitter at a strategically-located new site—

KCBS is throwing a powerful, clear

signal throughout virtually all

of Northern California...reaching 9 out

of 10 Northern Californians

and delivering many thousands

more customers for you.

Remember, Columbia-owned KCBS is

**...now 50,000 watts!**

Ask us or Radio Sales to show you what KCBS' switch from San Francisco's leading station to Northern California's leading station can mean to you.

★Pulse of San Francisco

**KCBS: now ten times more powerful!**



whether  
you're  
selling

## 3 dollars worth . . .

". . . by comparison to the 700 stations we have used during the past year . . . WPAT'S PERFORMANCE STANDS ALONE. 21,000 ORDERS IN EIGHT WEEKS TIME speaks for itself.

The interesting thing about your station's performance is further reflected in the fact that you have to meet the competition of the overwhelming activity of all the television stations and radio stations in the Greater New York area.

. . . MEASURED AGAINST OTHER NEW YORK STATIONS, YOU CONSTANTLY HAVE DONE MORE THAN ALL THE OTHERS COMBINED\*. . ."

**TELEVISION ADVERTISING ASSOCIATES**  
**Baltimore, Maryland**  
**Agency for Charles Antell, Inc.**  
**July 3, 1951**

or

## 3 thousand! . . .

". . . a review of our past four months' business has brought to light a few facts. During this period of time, the automotive business had felt a slump. However, our experience during this time was CONTRARY TO THE TREND. We feel, without a doubt, that OUR ADVERTISING ON WPAT IS RESPONSIBLE FOR THIS REMARKABLE SHOWING.

We did little or no advertising other than our spots on WPAT. . . . through the efforts of this medium we have managed to sell a far greater number of cars than our normal potential calls for. IN FACT, WE WOUND UP THE MONTH OF JUNE WITH NO CARS ON HAND!

We wish to continue our present program until the 1952 Lincolns and Mercurys are introduced, at which time WE INTEND TO INCREASE OUR ACTIVITIES ON WPAT.

**Peter A. Farrenkopf, Pres.**  
**PATERSON LINCOLN-MERCURY**  
**July 30, 1951**

# WPAT IS A PAYOFF!

5000 WATTS — 930 KC — NIGHT AND DAY

PATERSON  
NEW JERSEY

\* Including network station.



STORE INTERVIEWS ARE PART OF WLS PROMOTION. KYW, WNBC, OTHER BIG-CITY OUTLETS ARE ALSO MERCHANDISING-MINDED

# Now big-city stations swing to merchandising

**Point-of-sale plugging by aggressive radio stations gives sponsor new plus. Here's what you get on WLS, WNBC, KYW, other outlets**

**spot**

Why do some husbands leave home?

A variation of this question is being asked by many radio stations: Why are a number of sponsors dropping radio advertising?

The facts of life provide a single answer to both questions. In many cases wives, grown placid from years of easy living, don't know how to compete against the charms of a young rival with an intriguing look and a

plunging neckline. So they lose their meal tickets—and their self-confidence. Instead of doing anything constructive, they spend their time feeling sorry for themselves and moaning, "I gave him the best years of my life."

(The same applies to some radio stations.)

Other matrons aren't so vulnerable. Instead of relying on wishful thinking, they enhance their attractions. For the most part, they manage to keep the

home fires burning by anticipating the needs and helping solve the problems of their breadwinners. To predatory sirens their battle song is, "Anything you can do, I can do better."

(The same applies to some radio stations.)

So much for the analogy between the husband-wife-other-woman and the advertiser-radio-television triangles.

As matters stand at present, some AM broadcasters are wrapped in a fog





## WLS Promotes "World Leadership Sale"

SUMMER MERCHANDISING PLAN AT WLS, CHICAGO, GETS POINT-OF-SALE PROMOTION FOR STATION'S FOOD ACCOUNTS (NOTE W

of defeatism; others are adjusting themselves realistically to changing conditions. The latter believe that the best way to offset TV's impact is to convince the advertiser that he's getting more for his money.

One important way of accomplishing this (not the only one of course) is through point-of-sale merchandising—especially for food products, with their dependence on impulse purchase and prominence at point-of-sale. This article deals with what several big-city stations are doing, especially during the summer—stations like WLS, Chicago; WNBC, New York; KYW, Philadelphia; WBZ, Boston.

WLS is doing an outstanding job of summer merchandising. Three weeks after inauguration of its summer food promotion, a WLS spokesman told SPONSOR: "We already have added six national accounts directly traceable to the results of this merchandising-promotion plan." It's particularly significant that WLS is now showing leadership in merchandising. As a powerful big-city outlet with a strong rural following, the station never devoted much effort to merchandising. But now WLS, like other sage metropolitan stations, is going all out to add effectiveness to its advertising punch at the point-of-sale.

Since food advertising represents roughly half of the average radio station's revenue, the WLS promotion has nationwide relevance. Sales figures of representative chain store groups show

only a 4% to 6% decline in dollar volume in July and August as compared with January to June or September through December business (meaning that there is 94 to 96% as much business available in the summer months as in the other months of the year). But the decrease in advertising during these two months is considerably greater than the drop-off in dollar volume. A plan like WLS Summer Food Promotion therefore enables alert food manufacturers to get an extra slice of the summer business in selected markets while the competition is taking a siesta. That rates consideration.

Here's how the WLS plan works. From 4 June to 15 September the station broadcasts *Hello, Homemakers*, a 15-minute Monday-Wednesday program designed for housewives. It features Josephine Wetzler, an experienced homemaker and radio performer. Among other services to the listeners, she presents a produce report of grocery items that are in adequate stock and attractively priced. She also features a letter contest on various subjects. Writers of letters which are read on the air receive a \$10 merchandise certificate.

Each of seven chain store groups—National Food Stores, Grocerland Co-Operative, Central Grocers, Certified Grocers of Illinois, IGA, Jewel Tea Company, and Clover Farm Stores—sponsors the program for a two-week period at no actual cost to them. Dur-

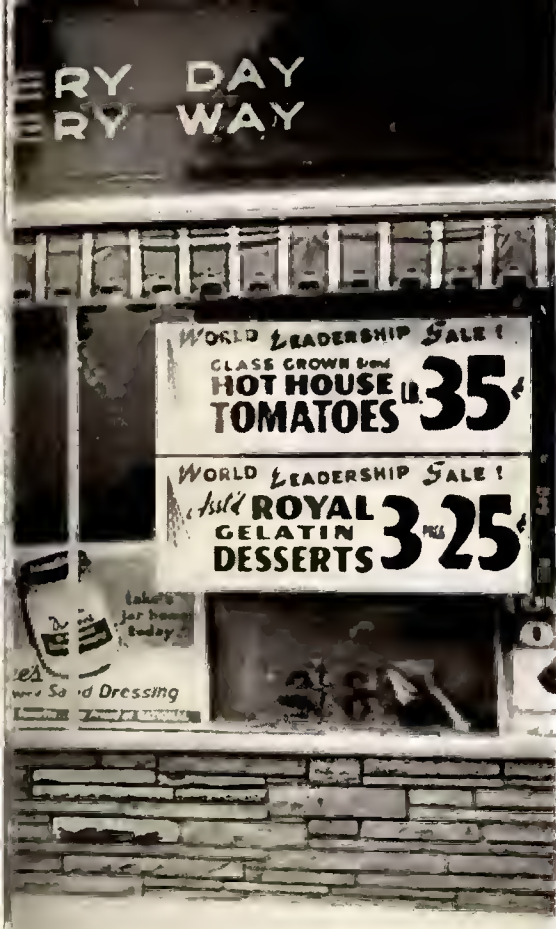
ing their participation they may use *Hello, Homemakers* for whatever purpose they wish. The show is publicized by a series of daily announcements plus plugs on the *National Barn Dance* and WLS Feature Foods' *Martha and Helen*.

As their part of the promotion each store group has placed all WLS-spot-advertised products—which they regularly stock—on a preferential list. Special pushing of these products includes:

1. Better shelf position.
2. Special displays.
3. Shelf cards calling attention to each item as a "WLS Summertime Special."
4. Highlighting "As Featured on WLS" on banners, window posters and displays, and when possible in their newspaper advertising.
5. Listing the products in their newspaper advertising.
6. Listing the products in store circulars.
7. Regular bulletins to store managers with a list of the products and instructions on how to merchandise them.

During the weeks of each chain's participation, Feature Foods (SPONSOR, 23 April 1951) stages a special Wednesday-Saturday promotion in three of their stores. Merchandise women from Feature Foods' staff pass out recipe round-ups, compile information regarding Feature Foods' prod-





STORES GET FREE AIR PLUGS IN RETURN

ucts, and determine why the customers came to the store. (The latter phase enables WLS to check on the effectiveness of its operation.)

Under the station's summer merchandising plan the advertiser, the chain group, and the station all benefit. The advertiser's product is pushed in 2,024 stores. And it was plugged in ads in 87 newspapers throughout the WLS area the first week of the promotion alone. The chains cash in on increased store traffic induced by the broadcast activities. The station makes friends in the important food industry and bolsters its revenue during the summer.

The success of the plan assures its future for many seasons to come. As a matter of fact, there is a possibility that WLS may continue it on a year



KYW, Philadelphia, has summer merchandising plan for sponsors in \$175-weekly-and-up class

'round basis for some time to come.

WNBC, New York, features an entirely different kind of summer promotion. In addition to its Operation Chain Lighting (which will be described later), the station offers advertisers the sales potential of 35,000,000 extra listeners. That's the number of people who visit Rockaway Playland, a beach amusement park, during the hot-weather season. While there they hear WNBC programs from strategically located loud speakers of a public address system that blankets the park area. They soak up sunshine and sales messages at the same time.

Some advertisers transcribe special commercials to be fed to Rockaway. These tie in with the general atmosphere and activities of the place. It gives them a personalized touch which



Sponsor gets tie-ins with store's newspaper advertising in addition to store displays

adds to the effectiveness of the sales pitch. For instance, a listener who hears, "While you're lolling on the sand at Rockaway this hot day refresh yourself with a bottle of Hinklehooper's Beer," is far more likely to do just that than he would if the message didn't mention the place. There's even a possibility that the memory of the personalized touch may linger and influence him to become a regular purchaser of Hinklehooper's Beer.

The station exploits this association with Rockaway to the fullest extent. As an illustration, the Playland's bathing beauty contests are judged by WNBC personalities. During the build-up and the event announcements over the p.a. system link the personality with his sponsor or program.

(Please turn to page 58)

WNBC TIES IN WITH AMUSEMENT PARK; TALENT CONDUCTS CONTESTS; SPONSOR GETS EXTRA PLUGS VIA LOUDSPEAKERS





# Conoco hits a gusher

**After 15-year hiatus from air, Conoco wins 1,000,000 new customers with aid of \$600,000 gamble in spot radio and TV**



The Continental Oil Company of Ponca City, Okla., has struck oil again. This time, though, its gusher of black gold is not spewing forth from the hundreds of oil fields it owns, scattered over 5,000,000 prospective acres from Texas to California and Wyoming to Kansas. Not at all. This time, the multi-million-dollar oil company has tapped the lush well of spot radio and TV advertising, and the strike has proved a real wildcat.

The company first began drilling into the spot broadcast medium in February, 1950, when it launched its new premium motor oil—Conoco (pronounced “konoko”) Super Motor Oil. Since dropping a network radio show in 1935, the company had restricted its major advertising pretty well to newspapers, magazines, and outdoor posters. But now, after 15 years, it had a new problem and a new product.

Quick to recognize the value of spot radio/TV was Harry Kennedy, Continental’s keen-minded vice president in charge of marketing. Kennedy’s thinking: spot radio had proved extremely effective when Continental used it

briefly in 1945 to launch a new gasoline, N-Tane.

So, for Conoco, the sponsor initiated a campaign of four-a-day announcements over 61 radio stations and a tentative 13-week schedule of two-a-week announcements over about 20 TV stations. In short order, the sponsor’s reaction was expressed in exultation. In the words of Charles Brocker, Conoco account executive at Geyer, Newell & Ganger, and an alumnus of the fabulous adman, Jay Sterling Getchell: “The company felt very happy with its broadcast advertising, especially as the dealers were absolutely delighted by their radio and TV sales results.”

The TV announcement schedule was hiked to six-a-week and extended to a year-round basis. And the radio announcement campaign, though still on a four-a-day basis, recently added 35 stations to the list, adding up to a total of 95 radio stations carrying the Conoco message. As a consequence, from just about zero, Continental Oil is now spending over \$600,000, or about one-third of its total \$1,800,000 advertising budget on broadcast ad-

vertising. Roughly \$400,000 is devoted to radio; \$200,000 to TV. The rest of the ad appropriations is spent in outdoor posters; magazines like *Saturday Evening Post*; marketing trade papers, like *National Petroleum News*; industry trade papers like *Oil & Gas Journal*; farm papers and newspapers.

Thanks in good part to its radio and TV efforts, Continental Oil is able to boast in its broadcast commercials that over 1,000,000 consumers switched over to using Conoco Super Motor Oil in 1950.

Short of acknowledging that it’s among the top motor oil companies, Continental officials are hard put pegging Conoco’s exact status in the highly competitive oil realm. Trade sources indicate that the “big seven” are Jersey Standard, Texas, Socony Vacuum, Shell, Gulf, Standard of California, and Standard of Indiana. Here, in any case, is the current broadcast advertising lineup of just a few:

- Richfield will continue Charles Collingwood and Larry LeSueur (newscasters) over the CBS radio network until the end of the year (via Morey, Humm & Johnstone, Inc.). A co-op

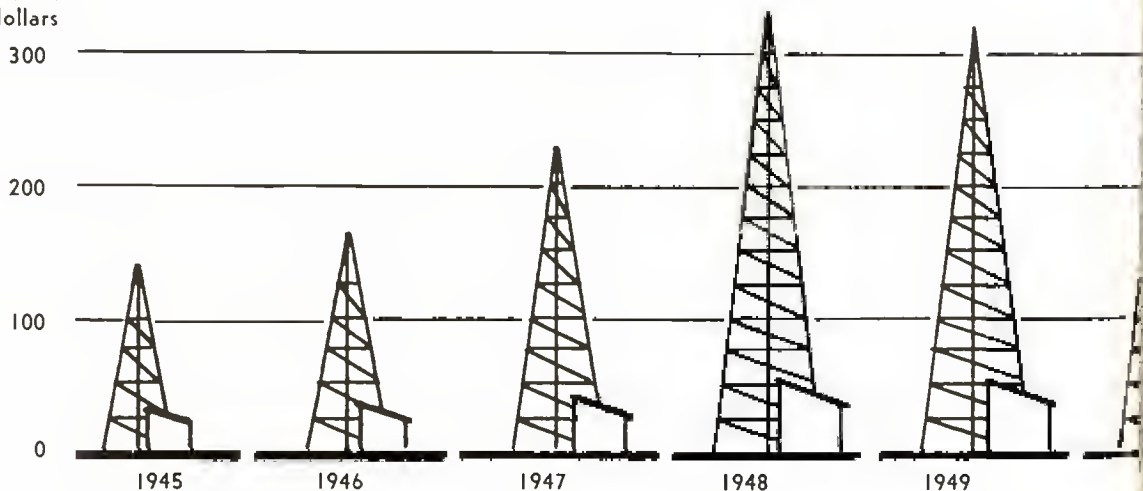


Firm dropped Harry Richman 1935 net show, now uses spot

## Conoco gross income: 1945-1950

Sales were down in '49, but went up in '50 when air advertising was added

Millions of dollars



SPONSOR



# ON RADIO

...in the biggest spot campaign  
Conoco ever put on the air-  
waves... your customers and  
prospects on the road, at work,



at play, will HEAR the  
evidence of real people,  
giving compelling,  
true-to-life reasons

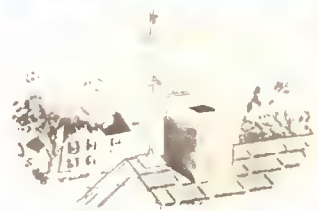


## WHY

they changed to New  
Conoco Super Motor Oil.

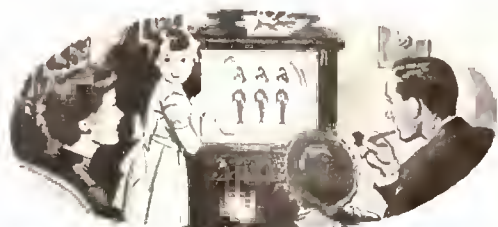


And Conoco paves the  
way for you with



# TELEVISION *Too!*

with a great new TV spot campaign that  
lets your customers SEE and HEAR their  
fellow motorists telling about their con-  
vincing "50,000 Miles—No Wear" experience!



MERCHANDISING BOOKLET (ABOVE), FIELD MEETINGS WHERE RADIO/TV COMMERCIALS ARE PLAYED, ENCOURAGE DEALERS

plan is offered to local distributors under which Richfield picks up 50% of the ad bill, subject to limitation based on a percentage of sales.

- Shell Oil Company, a news sponsor since 1944, this year (via J. Walter Thompson) will spend about \$1,500,000 for news programs on 57 radio stations and on WNBC, New York and KTLA, Los Angeles.

- Atlantic Refining Company (via N. W. Ayer) will spend an estimated \$1,000,000 for baseball broadcasts over 80 stations and, in the fall, football broadcasts over about 15 stations.

- Esso Standard Oil Company (via Marschalk & Pratt) is spending an estimated \$1,750,000 for the *Alan Young Show* on CBS-TV; *Your Esso Reporter* (as a summer replacement for Alan Young) on CBS-TV; and news programs over 53 radio stations in 18 states and Washington, D. C.

Continental Oil, which last year celebrated its 75th anniversary, enjoyed a colorful past before it began advertising its products over the air. The company was founded a year before General Custer made his last

stand against Sitting Bull—in 1875—in Ogden, Utah. Its pioneering father was Isaac Blake, a black-bearded business tycoon who built railroads and opened up mines in the Rocky Mountain country. In those autoless days, he sold "coal oil," axle grease, and other petroleum products, delivered to customers in horse-drawn tank wagons.

With the coming of the horseless carriage era—the tin lizzy days of the Stanley Steamer, Maxwells, and Wintons—E. W. Marland, a lawyer and geologist, began searching for new sources of oil around Ponca City, Okla. Eight times he drilled in an area that geology said contained oil. Each time he hit a "duster" or a gas well. The ninth time he drilled on a parcel of land held by an Indian named Willie Cries-For-War, and oil gushed up richly. Marland merged with Continental, and the company has prospered since.

In January, 1930, when oil companies began competing stiffly for the trade of Americans riding the road in newfangled Fords and Oldsmobiles, Continental launched its first broad-

cast advertising campaign on the old Blue Network. The half-hour Thursday night show was called *Conoco Adventures*, and it featured Ted Pearson as narrator, Joseph Koesner's orchestra, and dramatic sketches.

But as was to happen several times later, Continental began experimenting with the programing of the show, and in May, 1930, it suddenly dropped *Conoco Adventures*. In December, 1931, Continental decided to try its luck with network radio again, and it picked up a half-hour program on the old Red Network, *Exploring America With Carveth Wells*. It lasted until June, 1933, when it, too, was cancelled.

Shortly after, in February, 1934, Continental began sponsoring *The Old Traveler* on NBC, a show dedicated to the beauty spots of the United States and Mexico, and featuring a mixed chorus with Irving Talbot as director. Abruptly, in April, 1934, the show's name and format was changed. The program was now called *Conoco Presents*, and it became a potpourri of variety entertainment and fact informa-

(Please turn to page 63)





30,000 TV gripes a day come to four TV webs

# Viewer gripes are your tip-off to better program

**From pressure groups to crackpots, TV viewers freely air their gripes via the mails. Here's what you should know about them**



Stunning in the Stork Club, Faye Emerson's gowns touched off many viewer gripes when her necklines took the plunge on video screens

Faye's necklines are higher, complaints lower these days. Viewers have made all TV sponsors sensitive to "cleavage," sex, etc. on shows

**TV** When the big department store price war broke out last spring between Macy's and Gimbel's, Milton Berle was ready. Marshalling his repertory company of stooges, he laid 'em in the aisles with a Berlesque take-off. As the chief floor-walker in a department store, Berle wore an exaggerated military costume, shouted orders to a corps of uniformed assistants while bargain hunters demolished the store.

There were belly laughs from coast to coast, but in the mail shortly after came biting complaints from a scattering of viewers. Said the minority: "We have sons in Korea; there's nothing funny about war—on TV or otherwise."

So seriously do television networks and astute advertisers regard the letters of viewers that within a few weeks after the Berle skit NBC and others went back to a World War II ruling—no spoofing of the military.

That's just one of the many cases in which viewer mail—pro and con—has influenced television programming. As a sponsor, it makes sense for you to get the most out of your viewer mail, use it as NBC did as a barometer of public opinion—and a measurement of program popularity. Remember, veteran advertisers believe it's the most sensitive measuring tool you have—quicker than a rating, often far more revealing.

Mail is especially useful in giving you the feel of how changing political, economic, and military conditions have

(Please turn to page 70)





**King scenes** are high on the list of pet peeves of pressure groups. One party like this in a dramatic show brings fast gripes from the WCTU

### Key things to remember about TV gripes

With TV complaint letters outnumbering similar radio gripes by as much as 10-to-1, and pressure groups threatening boycotts of shows and products unless demands are met, sponsors will do well to study the pictures on these pages.

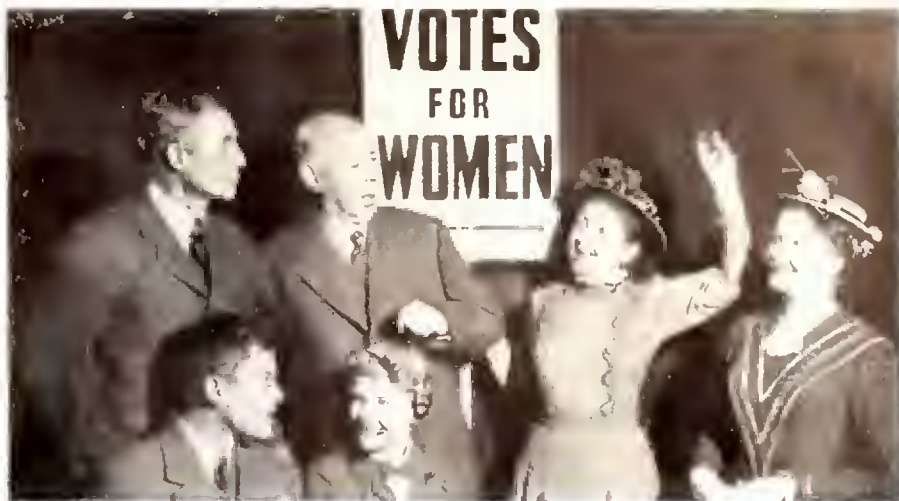
They show graphically the kind of things that make many viewers and organizations write scathing letters to programs, networks, the government, and the press. They reveal much about trends in current public opinion—opinion which may help a sponsor improve his program, or which may knock it off TV.

Pressure groups, representing organized minorities, are more active than ever today (for full details, see story at left). They flood the mails with complaints about drinking (picture 1), spoofing of serious subjects (picture 2), alleged slurs on minorities and religions (picture 5). Their gripes are serious, but not representative of U.S. TV fans.

Unorganized griping is mostly about sex and the amount of gore in mysteries (picture 3). You'll read in SPONSOR's story why some gripes are justified (picture 4), some not, and what should be done. Often, video griping falls into the "lunatic fringe" class, but *all* of it should be evaluated and answered, regardless.



**Racial pressure** by the NAACP is being brought to bear on Blatz's "Andy." Charge: Negro roles give a "degraded" picture of a minority



**2. Spoofing** of social foibles, such as this satire on women voters, or any kidding of the Armed Forces, religion, minorities, professions brings complaints



**3. Murder** that is overly-violent or too detailed arouses the wrath of both educators and parents who fear it will have a bad effect on the youngsters



**4. Slip-ups** sometimes happen, even with care. "Martin Kane" show pictured tobacco being sold to a minor. Sharp-eyed viewers caught the legal fluff



**6. Racial prejudice** can pull gripes of different sort. Viewers have accused shows like "Toast of the Town" of being "too damn nice" to Negroes



# How sponsors profit with premiums

**PART ONE**  
OF A THREE-PART SERIES

**Use of offers is booming,  
with 30% more premiums  
now than 21 months ago**



GENERAL FOODS IS AMONG TOP FIRMS USING PREMIUMS. (L. TO R.) W. P. DUNHAM, P. LILLARD, G.F. PREMIUM EXPERTS

**over-all** The box-top business is booming!

Premium merchandising—a century old this year—is at an all-time high. You'll find 30% more "plus-value" offers today than when SPONSOR reviewed the subject a year and a half ago (27 November and 5 December 1949). W. P. Lillard, sales promotion manager of General Foods Sales Division and president of the Premium Advertising Association of America, reports that the expansion is both "in terms of new users and increased volume by old users."

Who are these users? Turn on your

radio or TV set and check some of the names. Many are firms which have at their disposal every known form of sales stimulant. They've tried most of them and compared the results. Obviously they wouldn't be using premiums if other promotional systems were more effective. That's a blue-chip endorsement which rates attention in anyone's selling strategy. You'll do well not to overlook it in yours.

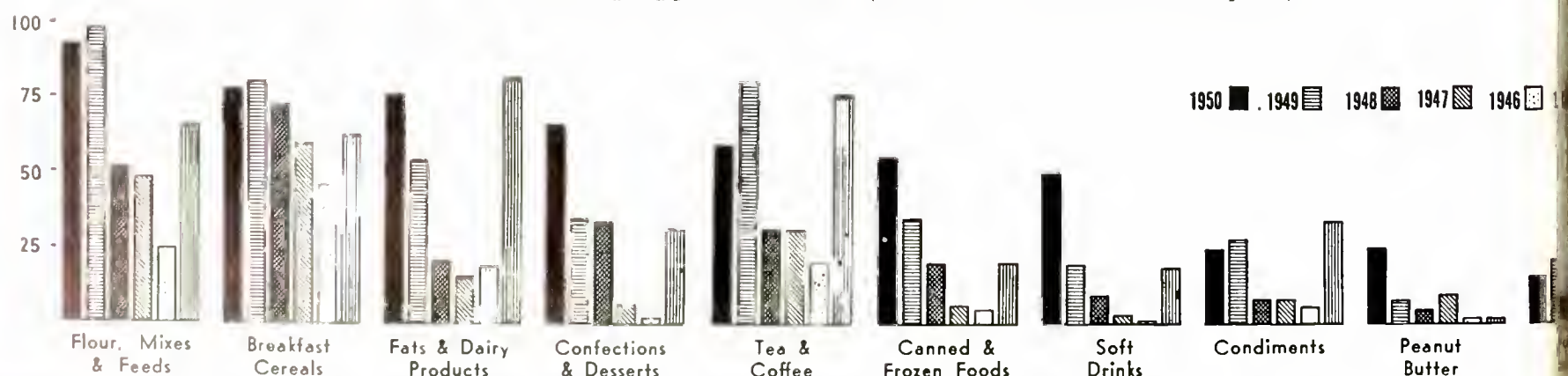
Consider the variety of jobs performed by this kind of merchandising. According to John W. Cantwell, premium specialist of Compton Advertising, Inc., New York, a correctly used

premium offer accomplishes these important objectives:

1. Attracts new retail customers.
2. Strengthens brand loyalty of old customers.
3. Increases product use and frequency of purchase.
4. Broadens retail distribution.
5. Furnishes talking points for salesmen calling on trade.
6. Gains point-of-purchase displays and merchandising tie-ins.
7. Adds zest to advertising copy.
8. Builds good will.

That's an impressive list of benefits. It tells its own story of why the box-

**Frequency of premium offers by type of user** (SOURCE: "Premium Practice" magazine)



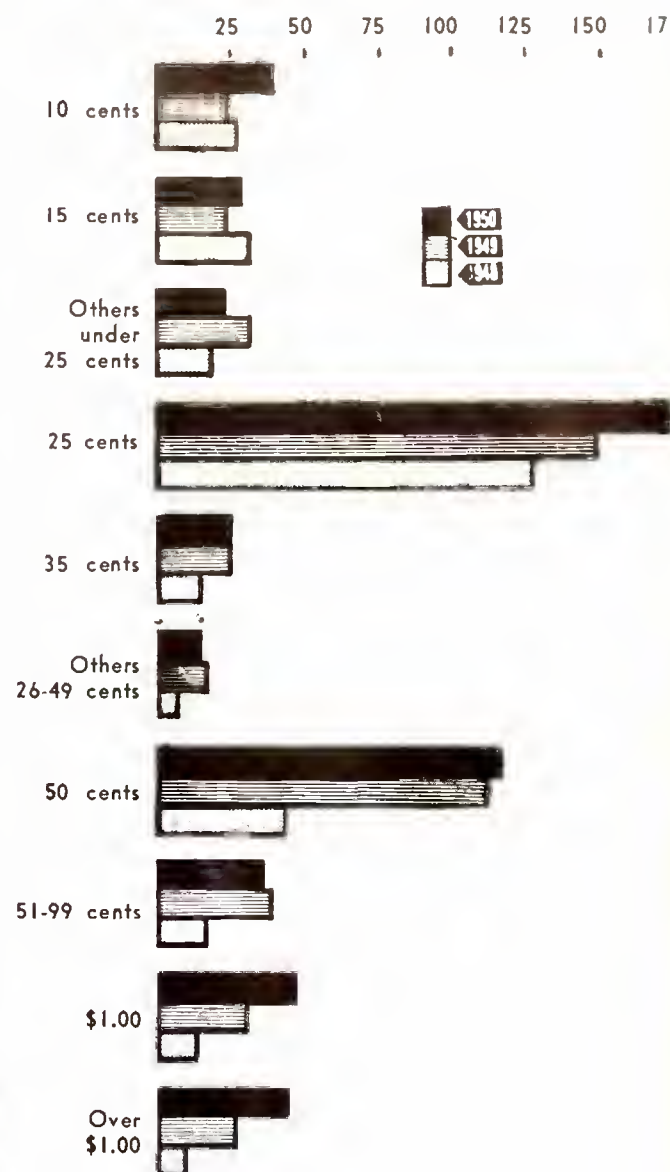


## These are premium promotion basics

1. Premium merchandising is impelled by competition, a buyer's market. "Something-extra offers" stimulate sales, create goodwill.
2. Almost all premium offers are directed at women and children because they buy bulk of everyday consumer products: food, soap, toothpaste, etc.
3. Broadcast advertising is tops in selling premiums. Air media's advantages over competitors stem from personalized salesmanship and overwhelmingly greater versatility of presentation.
4. Daytime programs monopolize premium offers plugged via radio; TV pushes them regardless of hour.
5. Air time used to sell premium automatically sells sponsoring product at the same time.
6. Majority of premiums are utility articles for home or person. Costume jewelry is leading novelty item.
7. Premium prices have not risen as much as general retail prices, enhancing their bargain appeal to today's cost-conscious public, which is anxious for bargains.
8. Self-liquidating premiums increase sales without increasing advertising costs; are, therefore, as available to small firms and local sponsors as to industrial giants with nationwide distribution.

## Amounts charged for premiums

550 self-liquidating offers reported by "Premium Practice"



top business is the fastest-growing branch of advertising. Last year more than 10,000 firms proved that an open hand gathers more than a closed fist. They distributed \$1,500,000,000 worth of premiums to help sell an estimated \$8,000,000,000 worth of products. No wonder the system is called "aggressive selling by good will methods."

But premiums should not be regarded as a panacea. They aren't. Properly selected and exploited, they are ideal accessories to broadcast advertising—each augmenting the effectiveness of the other. Incorrectly handled, they don't do anyone any good.

This article deals with case histories of both kinds—and the reasons for their success or failure. The range of information encompasses the best time

slots; the kinds of merchandise most popular as premiums; different promotional techniques; sound and unsound practices; current trends; and other factual data. (Premiums for adults are covered here; those for youngsters will be spotlighted in a second article.)

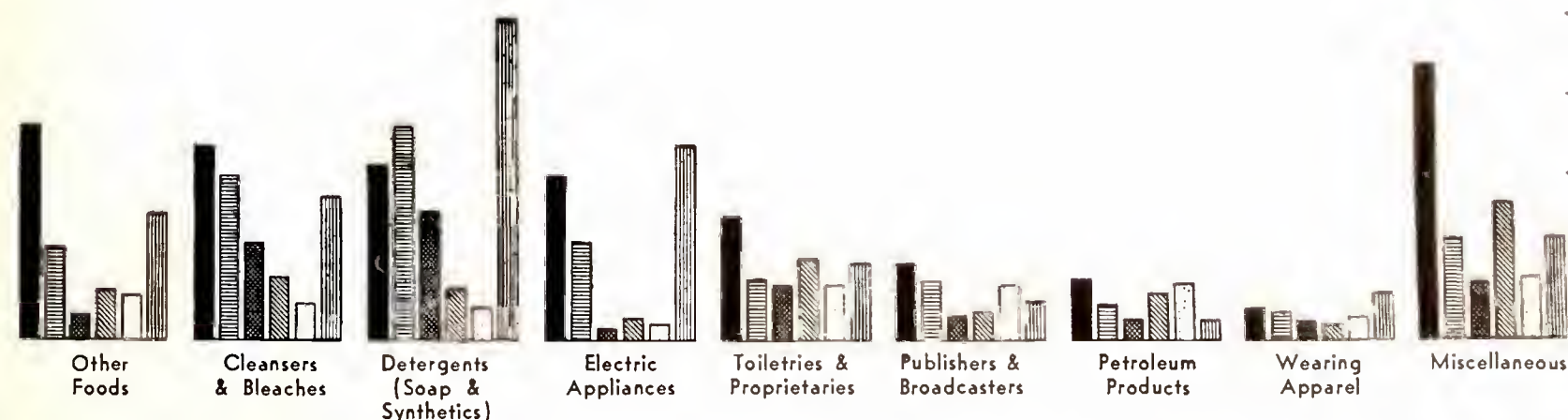
To begin with, premium promotions are used for just one reason: close competition. Take the food industry as an illustration. It presents about 65% of the plus-value offers. Why? Because over 50,000 food manufacturers vie for the housewife's patronage. They deluge her with conflicting claims of product superiority—everybody's brand is the best. Which one should she buy? The inducement of a bonus deal, the lure of "something extra," is a potent factor in determining her

choice. This is especially true if she's one of the 125,000 brides who become new homemakers each month.

That covers the *why* of premiums and brings us to the *who*.

Mrs. Consumer and her offspring particularly those between the ages of six and 12—account for well over 90% of the traffic in box tops. As a rule, men don't go for these deals—mostly because there haven't been any strong campaigns directed at them. There's good opportunity for premium promotions to the male market.

The *when* of AM's best support of these operations is during daytime hours. Every category of daytime radio program scores heavily in selling premium-promoted products. Milady's  
(Please turn to page 66)







ANIMATION PROCESSES ARE EXPLAINED TO AGENCYMEN (BBDO, MAXON, K&E, BLOW, FC&B, ETC.) BY TRANSFILM'S JACK ZANDER

# What you should know about producing a film commercial

**PART ONE**  
OF A TWO-PART SERIES

**This spring, Transfilm asked 50 top agencies to a series of film seminars. Here's a summary of what the ad men learned**



Since 1936, Joe Forrest has written films ranging from movie trailers to soap commercials. He is a key Transfilm exec.



Muralist, set designer, TV expert—that's Paul Petroff, Transfilm's Art Director and scenic specialist on all TV film jobs.



Jack Zander, Transfilm's ace animator, has over a thousand such films to his credit. He has grown up in this young medium.

**TV** Television is the meteor medium of advertising history. Not since some Neanderthal entrepreneur discovered you could scratch the wall of a cave and make a billboard has any medium grown so rapidly. Amid the haste, there's been little time for most ad men to get a systematic education about fundamentals like film-production techniques. It's been a matter of learn on the run or get lost in the rush.

But this spring Transfilm Inc., a

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leading producer of TV film commercials for Shell Oil, General Foods, Blatz Beer, Bulova Watch and others, launched the first program to date of film education for advertising agency executives. Transfilm invited some 50 leading agencies to send representatives to a series of "seminar" lectures covering the main processes of commercial film production.

Transfilm's purpose: (a) to ease as many producer headaches as possible by bringing ad men up to date on the intricacies of working with film-makers; (b) to do a little indirect selling among agencies.

The response—virtually 100%—to Transfilm's unique plan was enough to indicate that agency men are hungry for this sort of down-to-earth data. Accordingly, starting early in June, six Transfilm experts—Joe Forest, Paul Petroff, Jack Zander, Marvin Rothenberg, Joe Dunford and Robert Klaeger—started letting down their hair to the admen (from Benton & Bowles, Y&R, JWT, Duane Jones, Ayer, Biow, etc.) who crowded the lectures.

SPONSOR feels that the information contained in these lectures is of great interest to every client and agency executive who works directly or indirectly with TV film commercials. Therefore, after editing-down the complete transcripts of the lectures and adding much original material gathered from the participating lecturers after the series, SPONSOR presents the first of two reports on the Transfilm seminars. Three subjects are covered in this report: Writing, Art Direction, and Animation. The next report will cover Film Direction, Production, and Cost Control.

Both for those who attended the meetings, and for those who couldn't, SPONSOR feels these film facts will serve as a useful and permanent record of these precedent-setting lectures.

Class is now in session

\* \* \*

## I Tips on commercial writing

(Lecturing: Mr. Joe Forest)

The average TV film commercial really gets started when a writer—who is a staff member of an ad agency in about 60% of cases—rolls a clean, white sheet of paper into his typewriter and starts putting an idea into words.

What he writes will affect everything that happens later to the TV film commercial. The commercial approach.

characters, settings, dialogue—all must be put into tangible terms that a film maker can follow. A good script is behind every good TV commercial. Good scripts, however, are as rare as radium.

"The average agency writer," Transfilm's Joe Forest told SPONSOR, "thinks what he has written should be on a jade tablet in letters of fire. In other words, most commercial writers hate to make changes and to accept criticism. If they can write commercials the way Shakespeare wrote plays, everything's fine. But, if they can't—there's trouble right away."

The chief faults of writers, according to Forest, is that they (a) lack the proper grounding in the visual concepts of TV films; (b) they either over-write, so that the resulting commercial is a radio plug with pictures, or else they go the other way and call for over-production; and (c) they are too imitative, and often it's hard to tell the difference between TV commercials for similar products.

"We had a TV commercial script recently where the writer called for 'some footage' of exterior shots along Broadway to give the feeling of great crowds of people." Forest recalled. "It would have lasted about three seconds on the air. Either we would have had to use stock shots, whose newsreel quality would have looked mis-matched in the final film, or else send a full crew to a 'location' spot on Broadway, at great expense. We told him so. He then suggested that we 'fake something' in the studio. How on earth can you 'fake' Broadway in a studio? If he had known the problems and techniques of film making, a lot of time would not have been wasted."

Many situations like this, Forest believes, would never happen if there was a good working relationship between writers and film producers from the start. Said Forest: "The agency writer knows more about the product than the producer ever will. The producer, on the other hand, is familiar with the problems of film production. Both will benefit if there's a mutual willingness to discuss the problems involved."

Forest is a believer in the theory that nobody can be "taught to write," but he does believe that some basic film tips can help a good writer. Here are Forest's main points of advice to TV commercial film scripters:

1. *Scope*—TV film writers, Forest believes, are definitely not radio writers. (Please turn to page 75)



**Writing** a good TV film commercial calls for a neat blend of audio and video. This Jantzen film told its story in few words, showed the product in use on simple setting



**Highlighting** a product to make it stand out from surroundings is the Art Director's job. Note how lights are used to give "sunlight" effect on Kellogg box, to point it up



**Cost-Savers** come from experience. In this effective Camel film, the jingle dance was worked out with a set of old stairs (cost: zero) instead of new ones (cost: \$800)



**Animation** is a costly and laborious process. But, it can do a top job of illustrating jingles, portraying humorous or abstract ideas in TV films; it's often worth the price



# How good is your account executive?

**He's the man who can make or break your radio/TV campaign. How well does he measure up against the criteria herewith?**



**over-all** If you're a heavy radio/TV spender, this is the most difficult year you've had to face in a decade. The interlacing complexities of the air media grow more confusing by the hour. First you hear the freeze is lifting; then that new stations can't be on the air till late in '52. Everything from network programming to the attitude of colleges toward sports sponsorship is in a state of flux. Adding seriously to the problem is the unsettled economic situation. In short, this is a time when you need the best in advertising counsel and performance. And the key to how well your agency does a job for you is the ability and knowhow of your account executive.

To develop a set of criteria against which air advertisers can measure the capabilities of their account executives, SPONSOR interviewed experienced advertising managers, agency executives, and account men. On these pages, in capsuled form, you'll find the key factors to consider. They're intended not as an absolute guide, but as an organized way of analysing the man who directs the spending of your appropriation.

SPONSOR's criteria are organized under four main headings: (1) Fundamentals, including business background and personal characteristics; (2) Media understanding, including the question of whether your a.e. has a one-sided or balanced media outlook; (3) Supervisory aptitudes; and (4) General points to consider.

## Fundamentals

**1. What is his business background?** This is the first consideration most experts suggested to SPONSOR. Their reasoning went this way: An account executive should have a feel for selling. He's at the helm of a complex piece of machinery whose only function is to move your goods. If your account executive has never actually been on the firing line as a salesman of some kind, then be especially careful to find out whether he's made any real effort to learn sales fundamentals. You can help him, too, by inviting him to go out in the field with you and by bringing him to sales conventions. But make sure that his knowledge of selling isn't all words and little understanding.

**2. Does your account executive believe in advertising?** It is to mouth words like "impression," "penetration," "reason why," what is needed is a real understanding of the power of advertising—which frequently lacking even among advertising men. Unless your account executive (and the team working with him) has a real respect for what advertising can do, you can't possibly get the close attention to detail which is necessary to yield the most out of your advertising dollar. A man won't pore over research to squelch out the very best guidance for you. He'll feel, instead, that flattering your ego is the way for his agency to keep the account. For the tip-off whether your account executive is "sincere," in the true sense of the word, look into his background. For example, has he ever developed powerful campaigns as a creative man, learning first hand what good advertising can do?

## Media Understanding

**1. Does your account executive have a balanced approach to media?** Years ago, agency account executives were notoriously prejudiced against radio. Having come up through the agency space department or from a publication, many account executives knew little and cared less about advertising. That situation changed in general, SPONSOR's survey indicates. But even in radio-minded agencies there are still high-ranking account executives who are known for their preference for one medium over another. Recently, for example, an agency researcher was asked to make a presentation analysing media available for a certain market. The researcher knew that certain characteristics of this market made radio the buy, with newspapers definitely secondary. But he was afraid to state facts plainly, he confessed to SPONSOR because he did not want to antagonize the account executive who had asked for the presentation. Knowing the a.e.'s prejudice in favor of newspapers, the researcher played it safe and confined his remarks to facts and figures without interpretation favoring any medium. Thus the client who attended the presentation was not given a briefing on which to make a decision involving several hundred thousand dollars.



ollars and good sales opportunities. With the rapid development of television, some account men have now swung over in the opposite direction. Instead of having one-sided attitude toward print, they are now all-out TV advocates. But it doesn't make any difference what medium an account executive prefers—he's wrong in any case. That's the verdict of advertising veterans who point out that an account executive should not play media favorites. By doing so he tends to cramp the thinking of the client, perhaps leading him in the wrong direction and away from this basic truth: a balance of media makes the most effective campaign.

For guidance as to whether your account executive has a fundamentally narrow media outlook, consider his background. If he's always been a print specialist, make sure that he has taken pains to acquaint himself with the air media as well. Watch to see whether he tends to write off most media in favor of one favorite. Broad statements like: "Network radio is dead"; or, "Spot radio is good when you've got a hole to plug," may be the tip-off to his one-sided attitude. If your agency is in New York and the account man has had a TV set for years, he may be in danger of thinking ahead of the rest of the country—dangerously ahead for you.

**How closely does your account executive follow developments in radio and TV?** While printed media problems remain relatively static, radio and TV are constantly evolving. Your account executive can't possibly be on top of the situation unless he listens to radio himself, watches TV, studies research, reads trade papers carefully, and follows up new developments. But, SPONSOR researchers have noted in the past, some account executives never even listen to the radio; and until recently there were several important a.e.'s who did not own TV sets. Said one of the latter several months ago: "I've kept up with TV adequately by reading about it."

Such second-hand knowledge is obviously not what you're paying for. Had one of the account executives referred to above known his television, his client might never have launched out on an against-the-tide TV program which was one of the fiasco's of last season.

It's particularly important that someone in the agency keep an eye out for you right now while network radio is undergoing a period of adjustment. Good buys are to be had. But often they're not easy buys, and in a familiar pattern. It takes real knowhow to sort them out. For example, one network is thinking of opening up some of its sustainers for local one-minute cut-ins to be sold on an individual-market basis. That may represent an excellent buy for some clients. But does the man responsible for setting the pace within the agency have the background to evaluate this kind of buy? Does he know what kind of an audience these sustainers tend to attract? And, if he doesn't know personally, is he alert enough to get the right answers from someone else in the agency who does know?

**3. Does your account executive understand research?** It's tough enough trying to understand radio and television research without having a surface-minded man to work with. But many account executives are rating happy (or unhappy, as the case may be). Instead of thinking in terms of how to use research to guide the client, these a.e.'s think of research only in terms of ratings and as (a) evidence that a show is going great guns; or (b) evidence that the show is not doing well (therefore to be underplayed to the client).

But there's a lot more to research than ratings. The account executive should understand this and function as a clear channel between the agency research department and his account. He should know enough to be able to suggest special studies and make clear difficult points of interpretation in qualitative reports. In other words, translation of the researcher's gobbledegook into simple business terms should be one of his functions. Yet, too few account men think this way. There's no reason, though, why you can't encourage your account men to sit down more often with his research department and learn enough to be of more service to you.

## Supervision of Agency Services

**1. Does your account executive understand radio/TV fundamentals well enough to get the most**

**out of the agency service departments?** The officer who serves as liaison between a division's artillery and the infantry can't do a good job if he doesn't know his artillery. He's apt to promise barrages more powerful than his cannon can throw or underestimate the fire power he has available. Obviously, the same is true of agency liaison men.

Take spot radio as one example. Suppose it's a new medium for an account and the a.e. doesn't really understand the role of a timebuyer. He's likely to sit down with the client and work out too rigid a formula for the timebuyer to follow. Or he may not brief the timebuyer adequately on the marketing problems of the advertiser. Either of these two mistakes an a.e. can make will tend to relegate the timebuyers to clerical roles.

**2. Does your a.e. give his own agency staff time enough to do a good job for you?** It's nice to be told you can have those new e.t.'s or film commercials within a conveniently short time. But does your account man promise too much? Is he familiar enough with production procedures to make sure his demands aren't unrealistic? You can check him up on this one by asking for a review of the steps necessary to complete some piece of work. And you can help the account man make wise promises by your own attitude. "It's excess pressure by the client that frequently makes the account man jump the radio department through a hoop," one a.e. commented to SPONSOR.

## General Tips

**1. Is your account man a "yes" man?** Sometimes, your ideas are dead wrong. When they are and there's evidence to prove it, your account executive should have the guts to show you. But if he's of the all-smiles-and-little-conviction school, he'll settle for smooth sailing now rather than results later. Don't be lulled by this species. And help the account man to have courage by showing him you're willing to listen.

**2. Will your account man voluntarily suggest new approaches?** When everything seems to be going well, it takes a conscientious agency and account man to suggest improvements. But that's the measure of superlative service. Do you get it? Or do you initiate improvements? ★ ★ ★



## HOMES

SPONSOR: San Fernando Realtors

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This association programed Homes For Sale. Format: a 30-minute show giving a complete description of homes in addition to exterior-interior photographs. After six shows, \$225,000 worth of property was sold; a ratio of \$10 in commissions for every dollar spent. Now, because of its success, program is sponsored by many L.A. real estate men with sales well over the million-dollar mark after 30 shows.*

KFI-TV, Los Angeles

PROGRAM: Homes For Sale



**TV  
results**

## RESTAURANT

SPONSOR: Richard's Drive-In

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This drive-in restaurant chain ventured into TV to increase its customer traffic. The first TV effort: three announcements (\$300) on the Pat 'n' Johnny Show. Within 24 hours of the first commercial, restaurant owner reported traffic into his drive-ins was more than his personnel could handle, with a definite increase in dollar gross. And, on a rainy Sunday afternoon following a Saturday announcement, food sales volume reached an all-time high.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n' Johnny Show

## PLASTIC COIN HOLDERS

SPONSOR: Keystone Moving Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Keystone sponsors news and sports three evenings weekly, 12:00 to 12:10 a.m. To check this late hour audience, client offered a plastic coin holder free. The pitch was not a strong one; announcer simply showing coin holder and explaining it was available by simply sending a post card. One announcement brought close to 100 requests, with the offer cancelled because of continued demand. Program cost: \$26. Cost per inquiry: 7¢.*

WGAL-TV, Lancaster

PROGRAM: News and Sports Final

## BOOKLET OFFER

SPONSOR: Sunny Brook Dairy

AGENCY: Brown, Roberts  
& Bangert

**CAPSULE CASE HISTORY:** *Sunny Brook, facing a lack of evening availabilities, decided to test afternoon TV. Purpose: to increase dairy product usage and gain new customers. On an initial \$50 participation, Sunny Brook offered a recipe booklet. It was not shown on camera; the audience just hearing about it. Nevertheless, first mail pull ran in the hundreds, with later requests for Sunny Brook showing a noticeable rise.*

WRGB, Schenectady

PROGRAM: Woman Talk

## ELECTRIC ROASTERS

SPONSOR: D. H. Holmes & Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Holmes showcases a variety of products on its 2:30 p.m., Monday to Friday, At Holmes Show. Recently, a portion of the show was given over to a demonstration of Westinghouse electric roasters retailing for \$39.95. Now, after the one-time demonstration, Holmes reports a great upsurge in electric roaster sales: even exceeding heavy pre-Christmas sales.*

WDSU-TV, New Orleans

PROGRAM: At Holmes Show

## SAUCEPANS

SPONSOR: D. E. Sanford Co.

AGENCY: Raymond L. Sines

**CAPSULE CASE HISTORY:** *The sponsor's show, a half-hour battle of the sexes called Stag at Eve, moved from Sunday at 7:00 p.m. to Thursday at 9:00. To check new audience, viewers were offered a \$1.95 Deseoware saucepan for \$1. Within three days, 805 letters came in from viewers wanting to purchase the saucepan—who knew that completion of the set would involve a considerable investment. Program cost, \$288. Sales potential, thousands of dollars.*

KPIX, San Francisco

PROGRAM: Stag at Eve

## VENETIAN BLINDS

SPONSOR: Southern Venetian  
Blind Co.

AGENCY: Advertising  
Associates

**CAPSULE CASE HISTORY:** *Southern Venetian Blind conducted a test on TV for a period of 30 days. Their "experimental contract": one and two-minute announcements from Sunday to Saturday on a selected schedule. The cost: \$500. The result, according to the agency, "has already surpassed all other media combined" with new sales and sales leads running into hundreds of dollars. The firm has renewed its TV advertising for another year at a cost of \$6,000.*

WTVJ, Miami

PROGRAM: Announcements





## Faith of our Fathers

Every Sunday evening at 6:30 P.M., WDEL-TV televises a half-hour religious service under the auspices of the Wilmington Council of Churches.

Representative clergymen and choral groups from the City's churches are invited to participate in this weekly service. The half-hour program of spiritual guidance and interpretation is under the direct supervision of the chairman of the Television and Radio Committee of the Church Council.

*This program is one of many local features carried by this station in an endeavor to meet the public needs of the communities it serves.*

# WDEL-TV

WILMINGTON • DELAWARE

A STEINMAN STATION

**NBC**

TV-Affiliate

**WDEL** AM  
TV  
FM

Represented by

ROBERT MEEKER Associates • Chicago • San Francisco • New York • Los Angeles



IT'S A BRAND  
**NEW**  
HALF-HOUR SHOW!

IT'S ANOTHER  
**ZIV**  
BIG NAME  
AUDIENCE-GETTER!

IT'S A SOCK  
**HIT!**  
THE FUNNIEST, SUNNIEST  
ON RADIO TODAY!

**IRENE**

**DUNNE**

AND

**FRED**

**MACMURR**

Together, in the Gay, New, Exciting Comedy-Adventure

**"BRIGHT STAR"**

FIVE DISTINCT  
IDENTIFICATIONS  
FOR YOU

Including Three Full-Length  
Selling  
Commercials!

★ WITH HARRY VON ZELL ★ AN ALL STAR SUPPORTING CAST  
SPARKLING SCRIPTS AND PRODUCTION ★ BRILLIANT MUSICAL SCORES AND DIRECT



He's a reporter who hates bosses,  
She's an editor who hates reporters...

It's action-full, event-full fun  
for the entire family!

NOT JUST ONE, BUT

**TWO**

GREAT HOLLYWOOD  
STARS... BOUND TO  
BE THE MOST  
POPULAR PROGRAM  
IN YOUR CITY!

THEY MAKE

**RATING  
JUMP**

THEY'RE TERRIFIC  
BOXOFFICE... WITH  
MILLIONS OF  
WAITING FANS





ED FOR LOCAL SPONSORSHIP

THEY MAKE  
**LISTENERS  
BUY!**

LAUGHING THEIR  
WAY RIGHT INTO  
HEARTS AND  
POCKETBOOKS OF  
OUR AUDIENCE!

FOR THE  
**TOP**  
PROGRAM IN YOUR  
MARKET . . . WRITE  
WIRE OR PHONE  
TODAY . . .

FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD







# Eyes and Ears of a GOOD CITIZEN



Every Sunday afternoon at 1:30 the facilities of WHIO-TV are placed at the disposal of The Dayton Council on World Affairs. For the following half-hour, Daytonians view a spirited program called "It's Your World" with local authorities firing questions at a visiting expert. Bill Barton, entertainment editor of the Dayton Daily News, writes, *"It compares favorably with any program on any network,"* and adds, *"'It's Your World' is an answer to those doubting the contribution of TV to a community's education."*

"It's Your World" is one of many impressive public service programs carried on WHIO-TV. As WHIO-TV builds its reputation as a "Good Citizen" it improves its power to serve commercial users effectively. Representative George P. Hollingbery has market figures, ratings and availabilities.



Top. Horace M. Huffman, Jr., president of The Dayton Council on World Affairs, discusses "It's Your World" with guest J. Douglas Knox, Special Assistant to the Director of Office of Educational Exchange, U.S. State Department. Mr. Huffman says, "We regard this weekly program on WHIO-TV as by all odds our most important educational activity. Where we formerly reached hundreds through public meetings, we now reach tens of thousands throughout Dayton and the Miami Valley."

Above. Typical program warms up for the air as moderator, guest, and panel await 1:30 P.M. signal. Program is genial, but conflicting views are energetically aired, thus giving viewers both sides of the topic under discussion. Frequent changes in panel members, as well as new guests weekly, give "It's Your World" the vital element of variety.



CHANNEL 13

**whio-tv** -AM  
-FM

**DAYTON, OHIO**



**Automotive and Lubricants**

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Kate Smith delivers commercials and sales.....	21 May	p. 36
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## In Houston . . . the South's First Market!

KPRC has led the Golden Gulf Coast area for  
26 years . . . consistently first in everything  
that counts! The place for your sales story—  
now as always is KPRC!



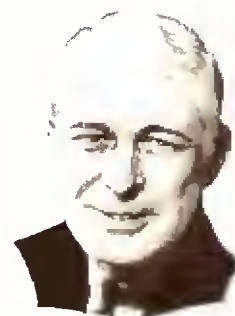
950 KILOCYCLES • 5000 WATTS

NBC and TON on the Gulf Coast

JACK HARRIS, General Monoger

Represented Nationally by

EDWARD PETRY & CO.



A-4-51



# an "Annual Report" of from WWCA, GARY, INDIANA



written by

DEE O. COE

General Manager, WWCA

## "100% Renewals on AP News"

Any new station has renewal problems at the end of the first year. Until then, it can get business by persuading the prospect to "try" this new medium. But it gets renewals only by delivering RESULTS for the advertiser. You will understand our pride and appreciation of The Associated Press when we tell you that:

**"AT THE END OF OUR FIRST YEAR, WE RECEIVED 100% RENEWALS FROM ALL OUR SPONSORS OF AP NEWS!"**

## "News — Biggest Revenue Producer"

We keep a cost analysis of each station department, including personnel, staff mileage to cover local news, share of rent, utilities, program material, etc.

**AFTER ONE YEAR OF OPERATION OUR ANALYSIS SHOWS THAT OUR NEWS IS OUR BEST INVESTMENT. IT PRODUCED MORE REVENUE THAN ANY OTHER PROGRAM SOURCE.**

## "AP News Means High Hoopers"

Gary is only 21 miles from Chicago. Time buyers sometimes tell us they doubt if a local

Hundreds of the country's finest stations announce with pride **"THIS STATION IS A MEAN"**



# AP NEWS...

pendent can deliver a share of audience  
e enough to warrant an additional appropria-  
for the Gary market. Our Hoopers disprove  
theory. They are high. The big Chicago sta-  
s understandably cannot program their news  
over fully the dozen or so separate markets  
in their perimeter. If other local stations in  
ar circumstances will realize this fact and  
AP news accordingly, they can get the  
ssary share of audience to attract national  
rtisers.

IS INVALUABLE IN HELPING BUILD OUR  
IENCE, ESTABLISH STATION PRESTIGE, AND  
EASE OUR REVENUE.

THE ASSOCIATED PRESS."



**Associated Press**... constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- offices throughout the world!
- 100 news bureaus in the U.S.!
- staff of 7200 augmented by member stations and newspapers... more than 100,000 men and women contributing daily!



AP news spells healthier "Annual Reports"...in dividends earned for the station. Champion of dependable service, AP news works for stations and sponsors ...shows results on the balance sheet. If you are not yet booking more business through AP news service... WRITE AT ONCE FOR FULL DETAILS.

**RADIO DIVISION  
THE ASSOCIATED PRESS**

50 Rockefeller Plaza, New York 20, N.Y.





## Mr. Sponsor asks...

**Do commercials which listeners and viewers "like best" sell best?**

Sam Abrams | President  
Knomark Mfg. Co., Inc.  
Brooklyn, N. Y.

### The picked panel answers Mr. Abrams



Mr. Coffin

The available research evidence suggests: (1) emotion-arousing commercials; (2) a favorable emotion (liking the commercial) is more likely to be effective than an unfavorable reaction (disliking it).

In short, for most products any emotion is better than none, but a favorable emotion is best of all.

This agrees with much of the psychological research on learning processes. It is also the implication of Schwerin's study of soldiers' reactions to radio "commercials": well-liked commercials produced the best response, disliked messages the next best, and neutral messages the least.

Findings in the NBC-Hofstra studies of sales effectiveness in television also bear out these generalizations. These data indicate that the effect of a given commercial is actually program attitude, sales level of the brand, amount of TV advertising previously done, etc., will all influence the outcome. But as accurately as we can tell, well-liked commercials seem best on at least two counts:

First, they tend to be more effective in achieving recall. In the 1951 NBC survey, "TV Today," the best-liked commercials were also the ones recalled by the most people. To control the possibility that these brands also did

more advertising, we broke all our brands up into seven sub-groups, each having about 25 brands which all did approximately the same amount of advertising.

In each of the seven sub-groups, the best-liked commercials achieved more recall than the disliked commercials, which in turn got more than the "neutral" ones—though for all three types the amount of advertising was the same.

Second, better-liked commercials tend to be more effective in selling. Again holding constant the amount of advertising, we found that in six of the seven sub-groups the best-liked commercials had the greatest selling impact. The disliked commercials ranked first in one group, last in another, intermediate in five groups. Similar trends also appeared when we held constant the sales-level of the brand.

Another test is to ask which persons show a greater tendency to buy the sponsor's brand: those who like his advertising, those who dislike it, or those who are neutral. We made this check for 112 program sponsors. For 96 of them sales were highest among the "likers." For nine they were highest among the "dislikers" and for seven, highest among the "neutrals." Ninety-six out of 112 is a pretty decisive margin.

Finally, putting costs into the picture, we calculated for 143 TV programs the number of *additional customers obtained* per dollar of time, program, and commercial cost. Programs with well-liked commercials came out ahead with 17.9 extra customers per dollar vs. 9.0 for programs with disliked commercials and 7.8 for

those with neutral commercials.

In general, it would seem, "commercials which viewers like best sell best." And if this is true, broadcasters and advertisers have an opportunity of combining good business and good public relations by giving their audiences advertising they like.

THOMAS E. COFFIN  
Supervisor, TV Program Research  
NBC  
New York



Mr. Kalech

I believe that most radio and TV sponsors of today are as eager to make friends among listeners and viewers as they are to induce them to buy the products advertised. The two

go together in modern merchandising. The former theory that the public could be irritated into buying a product through constant, meaningless repetition or noisy jarring commercials is as dead as the old-time medicine man.

Conversely it does not follow that all commercials which make friends with the audience cause welcome sounds at the cash register. I think that too much emphasis is being put on the type of commercial in question, and not enough on the type of product. Some of the best newspaper layouts in the history of advertising failed to draw half the response that some competing hodge-podge of type and text did.

The air advertiser in these times



must recognize that his audience is fairly intelligent, far more than it used to be. Therefore, he has two problems: producing the best product he can and letting the public know about it the best way he can. Add the constant necessity to make friends, and good taste and discretion will guide him in his advertising.

Tintair was a new product only 10 months ago, but it is leading the rest of its field by four to one because we knew that we had something revolutionary and we chose to tell the world about it in a revolutionary way. The major part of our expenditures was given to television, which we judged to be the best method to introduce and demonstrate Tintair most dramatically.

On the basis of continuous studies we have made and are making, the majority of the listeners and viewers of our programs have liked the commercials. We have received numerous letters which accent words like "glamorous," "entertaining," and "educational." Yet there are undoubtedly many, particularly the male segment of our audiences, who do not like the tone of our commercials, usually because they are designed particularly for women listeners.

Tintair spends a great deal of money on the advertising segments of its programs to assure an atmosphere of quality, dignity, authority and dramatic pace. They've told the audience things it wanted to know about a safe, quick and easy home hair coloring. Tintair's performance supported the claims and there, in a nutshell, is why it is selling the "best."


PHIL KALECH  
Senior Vice President  
Bymart Inc.  
New York



Mr. Werner

There is considerable evidence that commercials that listeners and viewers "like best" are also those that do the best selling job as reflected in sales of the sponsor's product. There is little evidence that this is not always true. Some well-liked commercials have lacked the selling qualities that are needed to make the audience buy the

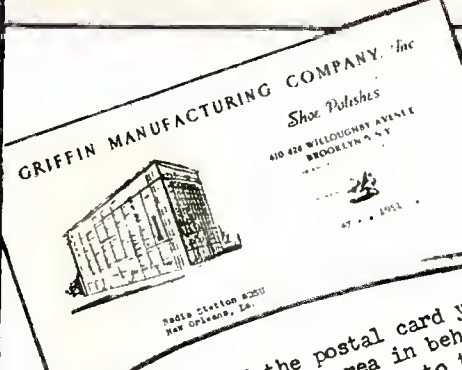
(Please turn to page 79)



# "PROMOTION PLUS"


## gets RESULTS... and COMPLIMENTS

### from both SPONSORS and AGENCIES!



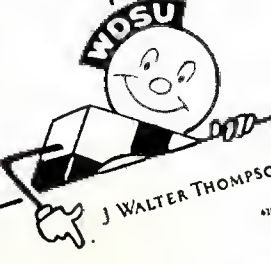
GRIFFIN MANUFACTURING COMPANY, Inc.  
Shoe Polishes  
410 426 WILLOUGHBY AVENUE  
BROOKLYN 14, N.Y.  
EST. 1911

Radio Station WDSU  
New Orleans, La.




sent us a copy of the postal card you sent to the dealers in your area in behalf of Griffin Products, and we want to thank you for the consideration.

Such support is most valuable and you may



J WALTER THOMPSON COMPANY  
410 BRIMINGTON AVENUE  
NEW YORK 17  
JULY 6, 1951




McCANN-ERICKSON INC.  
ADVERTISING

It is a refreshing experience to find that in a single station market, the management of a television station recognizes the importance of program promotion for network

has forwarded to us your excellent report on the promotion done in behalf of the Shell Oil Company News Program on WDSU.

We have passed this report on to the client who greatly appreciates your promotion work

Betty Jane Fannon  
Betty Jane Fannon MD  
c/o Mr. Bill Tillicius



AM TV FM  
**WDSU**  
NEW ORLEANS

NO OTHER NEW ORLEANS STATION OFFERS SUCH CONTINUOUS "PROMOTION PLUS" TO SPONSORS!

• Write, Wire  
or Phone Your  
**JOHN BLAIR Man!**



# Radio commercials...

by **BOB FOREMAN**

It was my privilege, the other day, to spend several hours with the sales manager of a large drug company. I'm always somewhat in awe of sales managers since these are the chaps who actually get the cash in return for the product—in other words, who are in the front lines as contrasted with those of us who bask in the comparative comfort and safety of rear-echelons. Mr. Sales Manager was saying he had just returned from a three-month sales journey into the Southern territory so I listened attentively to his words of wisdom and woe.

"Why," he called, looking right at me, "do our radio commercials sound so different from those broadcast by the off-brands and the local products? I'd catch 'em all as I drove from whistle-stop to whistle-stop with my car radio blaring away. As a matter of fact, why do they sound so different?"

## radio review

SPONSOR: *Ass'n of American Railroads*  
AGENCY: *Benton & Bowles, New York*  
PROGRAM: *"The Railroad Hour," NBC*

This pleasant musical, on 9 July, presented a most diverting light operatic rendition of that cornball classic—Casey at the Bat. This Casey, you'll recall, is no relation of the better-known (thanks to radio) crime photographer. The middle break in the program was what interested me as much as the vocalizing of the principals, for it was about a one-minute 30-second straight harangue regarding how the price of rail transportation has *not* paralleled that of most other commodities. Although of vital concern to all of us, this subject is not fraught with interest. The unadorned presentation, written as well as delivered in a clear, irrefutable fashion did admirably to prove that "recent rail increases are a result, not a cause of inflation."

I wondered, as the announcer's last word was washed away by a razzmatazz musical play-off of at least three dozen energetic artists, how much more forbidding this same message would have looked in print. Whether

I was about to make a dynamic virtue of this point stating that this difference was really a freshness and originality that stemmed from the unusual creative ingenuity of the folks who prepared his advertising. Luckily I hadn't launched this thought when he added: "By the way, all these so-called off-brands and local products outsell us by miles."

From here on I decided to listen close-mouthed as he continued at great length, coming to the following intelligent conclusion: too much advertising is prepared within a one-mile radius of Grand Central Station in New York which would be all right if said advertising were not, like the spotted newt, colored by its immediate surroundings. In the land of hillbilly paeans and cow-hands' laments, we've been shipping in drayma. And our announcement—*(Please turn to page 61)*

er or not it should have been tricked up a bit, with perhaps a dialogue lead-in or two voices or orchestral punctuation also crossed my mind—but I decided to agree with the Benton and Bowles-fellers because of the added sincerity, believability, and conviction the straight voice conveys. Those who must be sold with the tricks, I figured were lost souls anyway. And those who listened must believe and nod in assent. So, I said to myself, "A tough job well done."

## radio review

SPONSOR: *William Wrigley, Jr. Co.*  
AGENCY: *Arthur Meyerhoff, Chicago*  
PROGRAM: *"Pursuit," CBS*

Summertime, and the living is easy, 'cept for the writers of whodunits. This one ("Pursuit in which man hunts man") being as slick as patent leather. It's well written, directed, cast, and the music effects are great. The Scotland Yard twist isn't overplayed so that the Britishers lapse into buffoonery.

But the commercial copy is what amazes me. Delivered in a nicely informal style by Bob Stevenson, it's as straight as a carpen-

ter's level. In fact, as straight as the aforementioned railroad announcement—yet for a nickel's worth of Spearmint. Despite what Mr. Wrigley must feel, the purchase of the right brand of gum is not of epochal import. Hence every trick in the book might well be employed to fix the name and its virtues in our (the listeners') minds. But, no—with restraint that could only be born of an advertiser's blind and hide-bound insistence on talk rather than jingle or sound effect, the announcer dwells three times briefly about the gum. And here I sit, only five minutes later, trying for the life of me to recall one single thing he said—and I can't. Why not a ditty, folks? Or a Willie the Spearmint Penguin or a Chiclet Chicken or a Chugging Spearmint Train or something.

Add it to your copy start off that way and reprise the device sandwiching as much straight talk between as you wish. But, shucks, give me something to remember you by and make it cute, catchy, light and fun. Seriously now, is gum that grim a subject?

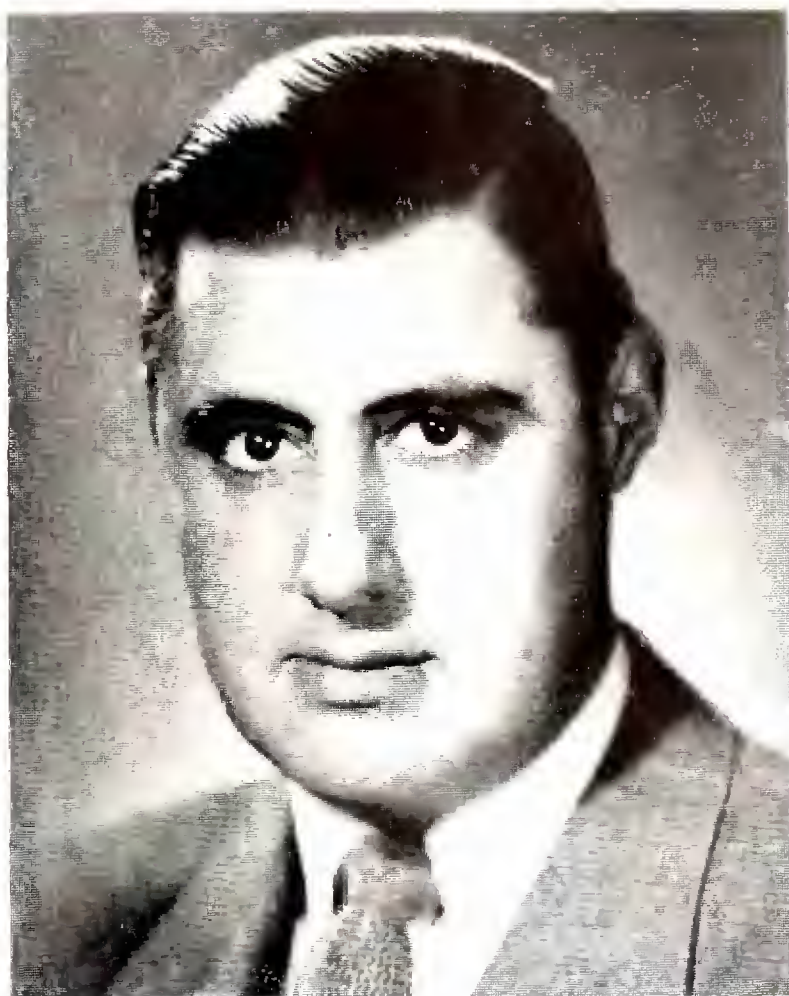
## radio review

SPONSOR: *ABC Co-op*  
PROGRAM: *"Rogues Gallery," ABC*  
TIME: *Wednesday, 9-9:30 p.m.*

This program is intelligently utilized by the network to plug its own shows—but I would like to devote a word or two to ABC's handling of the closing announcement on the 25 July program. This effort, about one minute in length, was an attempt to whet interest in a forthcoming program—Barbara Stanwyck premiering in *Hollywood Star Playhouse* which had just moved over from another network. For some reason, the drama of this announcement escaped the copy writer and resulted in an uninspired piece of copy delivered in a most unengrossing way. Here was real news, for a high-rating CBS show had just switched its allegiance.

Personally, I had more than normal interest in the event since I had worked on *Hollywood Star Playhouse* when Bromo-Seltzer was sponsoring it on CBS. But I felt no excitement in hearing that the change had been made—no roll of drums or trumpets, no exultation made the point that a featured player of the calibre of Barbara Stanwyck (as good a name as any we ever had on CBS) was in the premiere; no dramatized (and teasing) capsule from the first show itself; no excerpt by Barbara in her own voice. And why—when a little editing of the show (which is recorded), plus a little ingenuity would have made this rather important event sound rather important? Potentially and inherently, a radio show that stars Barbara Stanwyck offers opportunity for far better copy than, say, a pack of cigarettes or a bottle of beer. Hence, there's no excuse for such a story ever being presented in a pedestrian way.





Four years, University of Illinois  
Five years, Blackett-Sample-Hummert  
Ten years, McCann-Erickson  
Free & Peters, Inc. (Chicago Office) since April, 1951

by  
rge, it's—

## GEORGE F. STANTON!

Here's an F&P Colonel who, before joining us, had spent most of his business life on *your* side of the desk. Starting 'way back in high school. George Stanton worked during the summers for J. Walter Thompson. After college, he stuck to the agency side of advertising, where he rolled up 15 valuable years of experience with two big national firms. Then, having acquired an excellent knowledge of all kinds of media, George found it easy to buy the idea of going into national spot television as a lifetime career.

Today George Stanton is our Midwest TV Sales Manager, one of the 75 *good men* (and women) who staff our seven offices, and who keep proving and re-proving the magic of the F & P formula we developed back in 1932, and have "lived by" ever since . . . *good stations + good men = good service.*

Today more than ever we are convinced that this "philosophy of fundamentals" is the most important thing we have to offer you, here in this pioneer group of station representatives.

### REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—WHO-WOC)	
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

\*Primary NBC Affiliates



# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

NEW YORK

CHICAGO

DETROIT

ATLANTA

FORT WORTH

HOLLYWOOD

SAN FRANCISCO





afé de la PAIX

VIN

TOUR

FOOTBALL  
BLUE-BELLS

HOLLYWOOD  
IN  
PARIS

LA SEINE



moola-la!



***c'est bon!*** It's "Holiday in Paris," new series of 13 musical films produced *in Paris* especially for television. It's the Paris every American longs to see . . . the authentic night life and *all* the light and bright life of France's fabulous, 2,000-year-old city.

***c'est magnifique!*** It's the *elite* of Parisian and continental entertainers—Edith Piaf, Charles Trenet, the Lido's Bluebell dancers and many, many others—performing against such backdrops as Montmartre, Champs Elysees, Pigalle, Rue de la Paix and La Seine.

***c'est charmant!*** It's American Dolores Gray discovering Paris—and vice versa. Real-life Dolores, already a top star of musical comedy, cabarets and recordings on the continent, has just captured Broadway with her performance as co-star in "Two on the Aisle."\*

***c'est profitable!*** With its accent on top entertainment (much of it brand-new to America), "Holiday in Paris" means *beaucoup* TV viewers for a quick-acting advertiser. . . *beaucoup moola*. Call us about first-run rights in *your* markets.

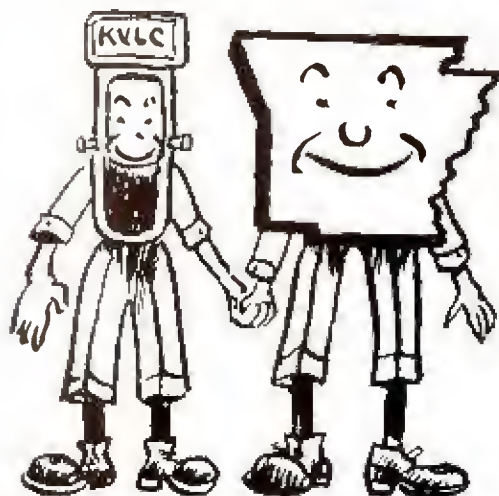
\*The usually reserved New York critics said: "the town's new triumph," "the truest talent to arrive on Broadway since, say, Ethel Merman or Mary Martin," "stunning," "somebody to cheer about," "topflight," "new number 1 lady of the musicals."

Radio and Television ***Radio Sales***  
Stations Representative . . . CBS





# My! How They've Grown!



**ARKANSAS** 1 1/4 billion dollars . . . up 1950 retail sales totaled nearly more than 250% over 1950! Arkansans spend a quarter of a billion dollars a year for food and their farm income nears the 1/2 billion mark. Year 'round tourist attractions bring vacationists who spend 150 million each year.

**LITTLE ROCK** Population (metropolitan area) is just short of 200,000. 190 million in retail sales in 1950 ranks it among the first 100 cities of the U.S. Its retail trade area consists of 19 counties . . . all within range of the voice of clear channel KVLC.

**KVLC** Has grown up with Arkansas, too! A new-born babe at the time of the last BMB, KVLC has made great strides in gaining listener interest and listener loyalty. For instance, just 4 run-of-the-station announcements on KVLC produced 225 direct replies from 29 Arkansas counties, many beyond KVLC's BMB area. (Details on request).

*Arkansas and KVLC Are Top Buys . . . TODAY!*

*Now Available—Choice Time on KVLC's Top Morning Man Show—"Record Ranch"*

*Write, phone or wire for details*



**SAVE 50% ON TIME COSTS!**  
*Contact us or our Rep for details of the deal!*



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## Ten name brands profit from "Operation Pay-Off"

A free merchandising service reaped dividends recently for WKBO's national advertisers. The Harrisburg station's plan, "Operation Pay-Off," featured point-of-purchase product displays; promotion labels; paper hangers, and on-the-air interviews with participating retailers.

The project design: to increase the sales of 10 NBC network sponsors' products in the WKBO coverage area. The set-up was designed to perform two im-



WKBO drive ups Campbell sales in 87 stores

portant functions. First, to help clients sell their products more effectively by focusing the main effort on the point-of-purchase where actual sales are made. Second, to increase the listening audience for each program and to create greater interest in WKBO.

Advertisers represented included

General Foods' Jell-O (*The Aldrich Family*); Liggett & Myers' Chesterfield (*Bob Hope*); American Cigarette & Cigar's Pall Mall (*The Big Story*); Campbell Soup (*Double or Nothing*). Participating retail outlets received free radio time; those cooperating for the entire two-week campaign were interviewed on *Parade of Business*, a Friday evening show especially set-up to tie-in with the "Operation Pay-Off."

At the end of their individual two-week promotion participations local stores reported these results: four Rea & Derick Drug Stores (Ipana sales up 12% over a similar 1950 period); Paes' Self Service Market (moved 28 cases of Pet Milk; usual two-week sales, four cases); Dundoff's Food Market (Pall Mall sales up 200%); Paxtang Daily Market (20 cases of Maxwell House Coffee moved off the shelves—an increase of 65% over a normal two-week period); Campbell Soup sales jumped 50% in 87 Associated Grocers stores; other local retailers told WKBO of Jell-O sales up 400%; Alka Seltzer up 8%.

Dave Bennett, WKBO's general manager, says Operation Pay-Off's initial venture was such a success the plan will be resumed this fall. ★ ★ ★

## "Common sense" commercials sell mausoleum crypts

Most cemeteries and mausoleums have a large sales force that has to be persistent in its selling efforts since people tend to avoid unpleasant thoughts of death. But Hillcrest Mausoleum in Dallas employs no salesmen. Instead, they rely on radio to tell their story.

The Hillcrest approach: Six commercials, five with a woman's voice; one with a man's. The commercials never mention death. Never even mention crypts. There is nothing morbid, distasteful or sad about it. Emphasis is on "It's just plain common sense to make arrangements ahead of need"

(see 4 December 1950 SPONSOR, p. 34, "How times have changed!").

These announcements advise listeners of the addition of a new wing to the Hillcrest Mausoleum; with crypts at a discount during the construction period. One announcement daily at 11:30 a.m. Monday through Saturday; two announcements Sunday on KIXL's *Lee Segall* music show.

The business is coming in steadily. \$7,300 in 30 days and many more contracts are pending. And so far radio time and talent has amounted to exactly \$182.40. ★ ★ ★



## New approach: d.j. inspects used cars before pitch

Rail Splitter Auto Sales is among the largest of Springfield's 40-odd used car dealers and, for the past three years, consistent broadcast advertisers. But Bill Taylor, head of Rail Splitter, didn't think his sports and news broad-



WMAY show accounts for 1/3 of auto sales

casts were hitting on all eight cylinders. He decided upon a programing change. His new approach: sponsorship of WMAY d.j. Bob Irving who established a super-personal relationship between himself and his audience.

For his 15-minute show for Rail Splitter Auto Sales (5:45 to 6:00 p.m.) Irving personally inspects every car before going on the air and talking about it. Next, every commercial is carefully checked; and special Rail Splitter lyrics adapted to his theme song. "On the Sunny Side of the Street," round out the presentation.

Success was instant. On the first show, Rail Splitter sold a car for \$1,500 before the program was off the air. Now sponsor Taylor estimates that for every \$50 he invests in radio time he grosses \$1,500 to \$2,500 in sales. His time and talent costs are \$78 weekly but appropriations have been upped to take care of three quarter hours weekly.

With newspaper ad expenditures cut 50% and WMAY his major medium, Taylor credits his revised air policy with accounting for one third of his sales. ★ ★ ★

## Briefly . . .

National and local advertising agencies are the recipients of "Christmas gifts" from WDTV, Pittsburgh. The idea: the first in a series of fall promotion pieces built around a "Christmas in July" theme. Enclosed in the Christmas wrapped-sealed package are

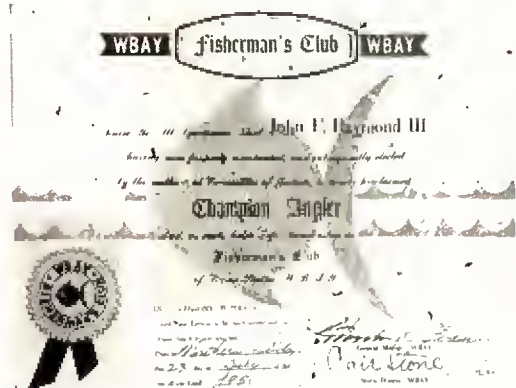
two sales presentations on WDTV package shows, *Variety Resort* and *Happy's Party*.

\* \* \*

Symphony music at 6:30 a.m. is the latest treat in store for WGMS, Washington, D. C., listeners. The early-morning half-hour is sponsored by Rafael Brenner, president of a photographic company, in response to many requests. Each morning is devoted to one category drawn from symphony, ballet, opera, theatre music, etc., and is titled *Daybreak Panorama*. Brenner also sponsors a symphony program from 7:00 to 8:00 a.m.

\* \* \*

WBAY, CBS affiliate in Green Bay, Wisconsin, has tied in the station's sports activities and resort area cover-



Izaak Waltonites are proud of WBAY club age with the WBAY Fisherman's Club. Appropriate certificates attesting to angling skill are given to the station's friends.

\* \* \*

WSBT, South Bend, Indiana, currently celebrating its 30th year on the air, has opened new studios occupying the third floor of the South Bend Trib-



South Bend's WSBT starts 31st year in style une building. Four ultra-modern broadcasting studios, a master control, and three studio control rooms highlight the new quarters with one of the studios seating nearly 100 people.

# Radio Market Data for Oakland, California

## 1. How many people?

There are 3 million people in the coverage area of KLX, the top station in Hooper ratings. KLX claims only 600,000 as steady listeners.

## 2. How rich are they?

Oakland area radio listeners spend 100 million for drugs, 1 billion for food, 1/2 billion for general merchandise, 1/4 of a billion for radios, TV and furniture.

## 3. What does Hooper say?

KLX leads all independent San Francisco and Oakland radio stations in the Oakland Hooper.

## 4. Do San Francisco Independents cover Oakland?

No, these stations reach only 15% to 35% of the Oakland audience that KLX covers. You can check this by adding the Hooper share of audience figures for all periods.

## 5. What about KLX results . . . and promotion?

Just send for success stories on your field. Also, KLX has won 7 national awards for sound promotion.

# KLX

TRIBUNE TOWER • OAKLAND, CALIFORNIA

Represented Nationally by

BURN-SMITH CO., INC.





**GUESS**



**WHO?**

Let Roy Miller of the Katz Chicago office take the guesswork out of selling the Greater Miami market. His figures prove that WGBS reaches more people at less cost than any other station. You get more for your money on WGBS—morning, afternoon and night.

*From the desk  
of ROY MILLER:*

Like I've always said, Miami is a year round market. This summer's tourist business is biggest in history, tops last year by 15%. Summer and winter, you can sell tourist and home folks alike with the biggest station in Florida—WGBS.



## REPORT TO SPONSORS for 13 August 1951

(Continued from page 2)

**WESTINGHOUSE STATIONS LAUNCHING ANTI-NARCOTICS CAMPAIGN**—As predicted recently by SPONSOR, stations all over U. S. are campaigning to lick narcotics problem. One of most extensive efforts is by Westinghouse Radio Stations (owner of 6 AM stations, 6 FM, and WBZ-TV, Boston), which has launched anti-narcotic educational campaign in cooperation with Senate Crime Investigation Committee.

**WHY NEWS WILL BE BETTER BUY**—Tops in popularity now among listeners and sponsors, radio news will go up in value if efforts of industry leaders like NARTB's Bob Richards pay off. In colorful speech to S. Carolina Radio News Directors, Richards stressed value of thorough local reporting and editorializing by stations. Provocative Richards comments were intended to help newscasters sell management on value of expanded news operation.

## THIRD OF NON-OWNERS IN N.Y.C. EXPECT TO BUY TV SET WITHIN YEAR

Advertest Research survey indicates one-third of all non-owners (450,000) in New York metropolitan area expect to buy TV set within year. Other findings in survey, based on representative sample of 758 non-owners: (1) Non-owner families are smaller than owner; only 35% of non-owning, 55% of owner families have children; (2) Average non-owner watches TV on 1.5 days weekly for daily average of 11 minutes (compared with daily radio average of 114 minutes); (3) Quarter of all non-owners have not bought set because they can't afford it; one-eighth because of lack of interest; one-fifth because they are waiting for color or improvements.

## RADIO PRODUCTION EXCEEDS TV FIRST HALF '51—

Total of 8,027,935 radios compared with 3,334,505 TV sets were produced in first half of 1951, RTMA estimates. Home radios were largest category, 4,212,994; portables, 845,309; car radios, 2,969,632. Radios with FM reception facilities came to 693,038 and 240,552 TV receivers with FM were manufactured.





*Pete and Joe, WJR's  
western and folk song enter-  
tainers, sing the praises of  
Farm Crest Bakeries  
9:45 to 10:00 A. M. Monday  
through Friday.*



# WJR

*responsive listeners  
make  
responsive buyers*

WJR DETROIT ★  
50,000 WATTS  
CLEAR CHANNEL  
CBS

*the*  
**GREAT VOICE**  
*of the*  
**GREAT LAKES**

Here's another sweet song  
... of product sales!



Here's convincing proof that WJR's great listening audience is an active, responsive one. Recently, on their morning show, Pete and Joe offered their many listeners a copy of a verse. With only eight announcements, WJR received 10,827 requests from 18 states and Canada. This amazing response gives you added proof of WJR's intensive penetration of a large prosperous area, and every indication that your advertising message over WJR produces high-powered action.



Radio—  
America's Greatest  
Advertising  
Medium

**Remember . . . first they listen . . . then they buy!**

Represented Nationally by Edward Petry & Company



# Let's Look At The VITAL STATISTICS



**This smiling maiden with stars  
in her eyes.**

**For a trousseau is shopping and  
here's how she buys.**

**A twist of her wrist, her radio  
dial's what she sets.**

**To WSPD, where she has trust  
in suggestions she gets.**

**And, after the wedding through  
years of housekeeping bliss,  
her daily listening favorites  
she never will miss.**

**So Sponsors, reach housewives,  
that we call Madam Buyer**

**Buy time on WSPD, North-  
western Ohio's favorite  
Town Crier.**



## MERCHANDISING

(Continued from page 27)

The Summer Sales Bandwagon is the name of the hot-weather merchandising set-up hyping sales for food sponsors on KYW, Philadelphia. It involves the cooperation of store chains in sales drives. Every food advertiser whose local or spot radio billing on the station is \$175 or more per week gets a ride on the Summer Sales Bandwagon from 7 June to 19 September.

This is the way it operates: Major store groups—Penn Fruit, Food Fair Stores, Baltimore Markets, Penn Mutual, and Unity-Frankford—take turns of two weeks each to run special store promotions of KYW-advertised products. The items are plugged by displays, window posters, and newspaper ads. During that period the station uses special programs and announcements calling consumer attention to vacation values at those store groups.

As part of its listener-promotion activity, KYW is using 100 three-sheet billboards, 25 billboards (24-sheet), newspaper ads, Fair promotions, and air announcements. The over-all effect of the Summer Sales Bandwagon is a season-long campaign to stimulate sales of KYW-advertised products.

Just a few weeks ago (16 July) KYW launched Feature Drugs, a merchandising operation similar to its Feature Foods. This is a year 'round set-up. The products of participating sponsors are given preferential handling and point-of-sale promotion in cooperating drug stores. A staff under the direction of Mary Belcher Doyle checks on 40 stores each week and reports its findings to the advertisers. Here's what they do for the sponsors involved:

1. Try to sell the product to druggists who don't carry it.
2. Gather trade reactions to the product and its distributors.
3. Arrange displays.
4. Report on sales of the product and consumer reaction to it.
5. Compile information about competitive products.

Feature Drugs are advertised on two programs a day, five days a week. *Hal Moore*, presented 9:00 to 9:30 in the morning, is designed to sell products to women. *The Answer Man With Hal Moore* is aired from 6:15 to 6:30 in the evening to reach a general audience.

It will be interesting to see if KYW's Feature Drugs matches the success of its Feature Foods, an established program-sales plan in effect also over WHO, WLS, and WOW. That advertising-merchandising promotion began on 1 June 1950. Eight months later its program, which has a potential of 36 participating announcements a week, was sold out. The full significance of this stems from three factors:

1. The station's regular announcement rate is \$35, but each of these announcements, because of the additional services, were sold for \$75, an increase of over 110%.

2. There are three inter-connected network-affiliated television stations in Philadelphia.

3. The market has approximately 70% television ownership.

This is one fulfillment of Edgar Kobak's suggestion that radio management try creative selling and "go to advertisers with ideas instead of continuously trying to outdo one another in deals and concessions" (SPONSOR, 2 July 1951).

★ ★ ★ ★ ★ ★ ★ ★  
"The trouble with the tragic central figure in the play, *Death of a Salesman*, was that he had quit learning. To be a good salesman, read at least one self-improvement book a month. Out of those pages will come an idea. You put it to work to make a dollar for you."

EDWARD J. HEGARTY,  
Sales Training Director,  
Westinghouse Corporation

★ ★ ★ ★ ★ ★ ★ ★

(Another station that believes in the possibilities of Feature Drugs is WBZ, Boston. Its version of the merchandising program will hit the air on 3 September.)

As mentioned earlier, WNBC has a merchandising-promotion plan called Operation Chain Lightning. It consists of a series of promotions designed, in the words of general manager Ted Cott, "to merchandise the advertiser 52 weeks a year."

An important phase of Operation Chain Lightning involves the cooperation of six supermarket chains—Shopwell, King's Supermarkets, Food Fair, Roulston Stores, H. C. Bohack, and Grand Union. In exchange for station breaks the individual stores provide island positions to WNBC-advertised products which meet the station's billing requirements. The difference between an island position and a shelf position is more than a matter of language. Island areas are the choice lo-



behind the  
scenes  
of the  
nation's  
screens



*Bell technician at monitoring and control position, television network center in New York.*

TELEVISION network transmission requires precise and costly equipment. Yet the equipment alone would be of little use without trained personnel to operate it.

So the Bell System trains men, even as it extends its television channel miles. They are provided with the special apparatus needed to handle television's ever-changing requirements.

Control Center technicians monitor Bell circuits to see that programs travel smoothly, that switching takes place with a minimum of interruption. Their skill and equipment help make network television flexible and

smooth in operation, even though the combination of stations and networks may alter every 15 minutes.

In less than six years the Bell System has established over 18,000 miles of television channels to serve the industry. The value of coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes is nearly \$85,000,000.

Yet charges are relatively low. The Telephone Company's total network facility charges—including both video and audio channels—average about 10 cents a mile for a half hour of program time.

**BELL TELEPHONE SYSTEM**



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW



cations in supermarkets. They highlight a product, giving it an impressive sales advantage over competitive items on shelves. As an illustration, one of the chains stocked a certain brand of beer in a few of their stores. Since being advertised on WNBC it has been placed in an island spot. The resulting upswing in sales gave the brewery the necessary leverage to get the beer into every store of that organization.

As part of a campaign to make listeners think of WNBC as "New York's community station," it sends

its top personalities to banquets, openings of supermarkets, etc. This tactic serves many purposes, including building goodwill. It impelled Walter Bruce, advertising manager of H. C. Bohack Company, to write WNBC sales manager William Rich, "You have been so nice to the Bohack Company that I have a feeling that someday we'll have to put on a whale of a promotion to make it up to you."

Eleanor Roosevelt's presence at banquets wins goodwill of important business executives for the station. Kate Smith, who will replace her when she

goes to Europe this fall, will represent WNBC at these functions. When Tex and Jinx McCrary attend them, they tape record interviews with noted people to play on their program the next day. At a recent banquet given for grocers and their wives from the New York and Connecticut area by Nedicks, they induced the women to participate in recording commercials for the firm's orange drink.

On her Friday programs, Mrs. Roosevelt singles out a civic leader of a community in the New York metropolitan area and presents him with her community service citation. This phase of Operation Chain Lightning gets a big play in the newspapers of the towns involved.

The expression "trading space for time" usually is associated with war, but in this case it concerns bartering newspaper and magazine space for radio time. The exchange enabled WNBC to plug their sponsors' programs in 72 full-page ads in the last year. They appeared in the *New York Mirror*, *World Telegram and Sun*, *Journal-American*, *Cue*, *Saturday Review of Literature*, *Theatre Arts*, and the metropolitan edition of *Parents' Magazine*.

The distinctive characteristics of Operation Chain Lightning are: flexibility, strong merchandising, and (above all else) showmanship.

But these foregoing are just a few examples of merchandising. WLW, Cincinnati, undoubtedly does the most extensive merchandising in the radio field. The Panalyzed Promotion of KSTP, St. Paul, ranks in the top bracket. KFI, Los Angeles, has a splendid record in food merchandising. The merchandising of WING, Dayton, is a real bonus to food and drug advertisers. WWL does a full and effective job.

KOIL, Omaha, is conducting an aggressive campaign of summer promotions. The most spectacular phase of the operation in June was a "WHO-ZIT" contest. Recordings of 15 mystery voices were broadcast, one daily, Monday through Friday for three weeks. Listeners competing for the prizes had to identify all the voices and submit 50 words or less on "Why I listen to KOIL."

A similar contest was launched by KOIL on 23 July. Like its predecessor, it is being plugged by on-the-air publicity, newspaper ads, streetcar and bus cards.



CKCW

*Announcing  
the Appointment of  
**ADAM YOUNG**  
INCORPORATED  
as our new U.S.  
Representative*

**CKCW**  
**MONCTON NEW BRUNSWICK**  
*The Hub of the Maritimes*  
REPS: STOVIN IN CANADA: ADAM YOUNG, INC. IN U.S.A.



KRSC, Seattle, 1,000-watt independent, has a new merchandising scheme tying in six chains and independent groups in Seattle and Tacoma. In addition to shelf displays and merchandise check-ups, KRSC provides stores with radios tuned permanently to the station. These are set in the middle of shelf displays.

That such merchandising is a realistic means of improving radio's effectiveness as an advertising medium and of strengthening it during the crucial period of adjustment to television is borne out by the facts. The use to which that knowledge is put is up to the individual broadcaster.

(The information provided by three SPONSOR studies in the past year (28 August 1950, 11 September 1950, 23 April 1951) presents a comprehensive coverage of radio station merchandising. And this article, dealing with summer merchandising and other new developments, brings the picture up to date.) ★ ★ ★

## RADIO COMMERCIALS

(Continued from page 50)

Announcers sounded more like Back Bay than bayou.

So we reached this agreement (I use the pronoun "we" loosely): the folks who run the radio stations MUST be more at home in their own backyards than we. That's how they were able to build a station and keep it going. So it's safe to assume that the local talent they are airing is what the home-folks want to hear. Therefore, we decided to yank our e.t.'s (prepared in the air-conditioned confines of WOR with soft-spoken announcers summoned through Registry) and send out flattering letters to the best participating talent available in each town. In these epistles we would state, in essence, "We've chosen you because you know how to sell to your local audience. Rather than warp your style to fit ours, we want you to do your best . . . and that means do it your own way. So here is a 'Do' and a 'Don't' list that will give you some suggestions about our product. We're also enclosing a few scripts prepared for other markets. But don't abide by them. Sell in your own style. We're convinced the results will be far more satisfactory if you are given this free rein. Go to it! Lots of luck!"

No one could fail to take a letter like this as a challenge as well as a compli-

# "TIME OUT" for selling



## HOME MAKERS *Hob Nob*

with Jeanne Shea and Tom Gleba

Here's the best features of the ever popular "woman's page" skillfully blended into a fast-moving and exciting participation program. Assisted by a variety cast of four, Tom Gleba and Jeanne Shea present such interesting features as "Slick Tricks" like making a laundry bag from an old shirt . . . "What is It?" hilarious telephone quiz . . . "Beauty Care" . . . "Children's Corner" . . . "Food Tips" . . . "Window Shopping" and many other units PLUS lively entertainment. It's the right spot for your sales message to reach central Ohio's homemakers.

For program resume, see Blair TV  
or write direct



**WBNS-TV** COLUMBUS, OHIO  
Channel 10

CBS-TV Network • Affiliated with Columbus Dispatch  
and WBNS-AM • Sales Office: 33 North High Street



# Buy KTBS Shreveport\* and get



COVERAGE



AUDIENCE



MERCHANDISING

\*Buy where Southern purchasing power is highest. Make this "Louisiana Purchase" and get Eastern Texas and Southern Arkansas as well.

... at 2/3 the cost!

**KTBS**  
SHREVEPORT

10,000  
WATTS—DAY  
5,000 WATTS  
NIGHT

710  
KILOCYCLES  
**NBC**

Natl. Representative: Edward Petry & Co., Inc.



5,000 Watts Full Time

John H. Phipps, Owner  
L. Herschel Graves, Gen'l Mgr.  
**FLORIDA GROUP**  
Columbia  
Broadcasting  
System

National Representative  
JOHN BLAIR AND COMPANY

Southeastern Representative  
HARRY E. CUMMINGS

1931  
100w

1951  
5000w

**20 yrs.**

of **DEPENDABLE** service  
to this community and  
**YOU.**

We are worthy of your trust.

*The Art Mosby Stations*



5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

**MONTANA**

THE TREASURE STATE OF THE 48

ment. Its basic soundness, I think, is unquestionable. And hence results, I'm sure, are on the way.

★ ★ ★

As we all might have been prone to guess, radio listening increases in a television home in direct proportion to the length of time the TV set is owned. In other words the novelty of TV wears off, but naturally this must stop somewhere or there would come a time in the life of every TV-owner when he would be junking his set. Nevertheless, up to a point (not yet determined) this increase in radio is the case. The most recent group to confirm this suspicion is Pulse, Inc. Working with WOR, they came up with the following chart which I reproduce for those who enjoy the numerical:

8:00-10:00 p.m. average sets-in-use

	Radio	TV
9 months or less	9.8	72.6
10-18 months	10.6	65.0
19-24 months	14.3	63.7
Over 24 months	15.7	62.4

## MEN, MONEY, MOTIVES

(Continued from page 6)

roll-call of cast, producers, writers, electricians, cameramen and whatnot is by now almost a separate sequence."

\* \* \*

In its broader implications the unending "demands" for publicity, prestige and profit participation go beyond any individual's vanity or immediate self-interest. They relate to a wider issue—"intellectual" property. Law and Equity have long recognized and protected "real" property but have been tardy in extending these concepts to the more intangible products of human brain, ingenuity and "flair."

\* \* \*

But old ideas are breaking down. Only three years ago, the trade press was reporting in much minutia (while other networks and ad agencies shuddered) how CBS was granting to salaried employees the right to share financially over and above weekly pay in certain subsidiary, and re-use, values.

\* \* \*

Note now cowboy star Roy Rogers securing a Federal injunction (temporary) against Republic Pictures on the plea that he has a property right in any TV rentals of his old releases. Note, too, CBS' worrisome problem in defending *My Friend Irma* against the



charge that it was promulgated after a deal for *My Sister Eileen* broke down. Here the "property" claim lies not in the original author of *My Sister Eileen* but in an entrepreneur who had the radio option on the stage play. Thirty years ago the Courts would hardly have entertained his plea. Today they remain stubbornly suspicious that Arthur Kurlan may have a case. ★ ★ ★

## CONOCO HITS GUSHER

(Continued from page 29)

tion, with Jack Denny's orchestra, Paul Small as vocalist. John B. Kennedy as narrator, and Alois Havrilla as announcer. An early show was staged at the Indianapolis Speedway, so that the announcer could describe the potency of a race car fueled with Conoco Germ-Processed Motor Oil. Harry Richman, the great night club m.c., was brought on as a guest to bolster the show; but still Continental was unhappy.

In January, 1935, *Conoco Presents* was dropped, and for 15 years—except for occasional sporadic use of spot radio on a local basis—Continental turned its back on radio advertising.

Largely responsible for the feat of helping Continental overcome its defection from radio was the gritty, aggressive executive staff of Geyer, Newell & Ganger, which has handled the account for seven years. Continental's astute advertising manager, Will A. Morgan, finds an intimate rapport with account supervisor H. W. (Hike) Newell, assisted by Jack Sheldon; account executive Charles Brocker; time-buyer Elizabeth Betty Powell; copy chief Dave Boffey; and radio director F. A. (Ted) Long.

Naturally, with a company the size of Continental, all advertising policies are carefully formulated. Four months of the year—March, June, September, and December—an advertising sub-committee meets with management in New York City to clear copy. And during another four months—April, July, October, and January—a full advertising committee, including top executive officers, meets in Continental's executive headquarters in Houston, Tex., to make final decisions on advertising strategy.

Currently, Continental's radio and TV advertising is based on two themes:

(1) It hammers home the slogan "50,000 Miles—No Wear." This re-

# YOU MIGHT FLY NON-STOP AROUND THE WORLD\* —



## BUT . . .

## YOU NEED THE FETZER STATIONS FOR "AIR SUPREMACY" OF WESTERN MICHIGAN!

"Operation Fetzer" is your best approach to the Western Michigan market—WKZO-WJEF in radio and WKZO-TV in television.

**RADIO:** WKZO, Kalamazoo and WJEF, Grand Rapids, are among America's most obvious radio buys. Always outstanding in their home cities, 1949 BMB figures prove largest rural audiences, too—up 46.7% in the daytime, 52.8% at night, over 1946! WKZO-WJEF cost 20% less, yet deliver about 57% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids.

**TV:** WKZO-TV is Channel 3 . . . the official Basic CBS Outlet for Kalamazoo-Grand Rapids. WKZO-TV's coverage area wraps up a far bigger market than you'd guess—133,122 sets, or more sets than are installed in such "big-town" cities as Ft. Worth-Dallas, Kansas City or Syracuse. WKZO-TV is the only television station serving these five Western Michigan and Northern Indiana cities: Kalamazoo, Grand Rapids, Battle Creek, South Bend and Elkhart—representing a buying income of more than \$1,500,000,000!

It will pay you to get all the facts. Write direct or ask Avery-Knodel, Inc.

\*The United States Air Force did, in February, 1949.

<b>WJEF</b> <i>top</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)	<b>WKZO-TV</b> <i>top</i> IN WESTERN MICHIGAN AND NORTHERN INDIANA	<b>WKZO</b> <i>top</i> IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
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ALL THREE OWNED AND OPERATED BY  
**FETZER BROADCASTING COMPANY**  
Avery-Knodel, Inc., Exclusive National Representatives



fers to a road test conducted in 1949; in the test, six new popular priced automobiles using Conoco Super Motor Oil showed no engine wear of any consequence after 50,000 miles of almost continuous driving.

(2) It makes large use of personal testimonials from people who give punishing wear to their automobiles. These individuals range from the owner of an ambulance company to the operator of a fleet of Drive-Yourself cars.

Commercial copy for both radio and TV follows the same pattern—the announcements usually drawing upon the

same person for a testimonial. However, although the name and personal statement of the testimonial-giver is employed as is, the voice of a professional radio actor is dubbed in. And, always, the actor is selected so that his voice conforms as closely as possible to that of the testimonial-giver he represents.

For example, a recent one-minute radio announcement quoted the testimonial of William H. Dintleman, a stock car racer of St. Louis. The copy ran in part:

ANNCR: "Mr. Dintleman is one of over a million people who have

changed to new Conoco Super Motor Oil in the past year. Tell us about it, Bill."

DINTLEMAN (Via Ivor Francis): "I run two racing stock cars on tracks in Missouri and Illinois. . . . Before changing to Conoco Super, my cars wouldn't run more than *five* race meets without an overhaul. . . . Since changing to Conoco Super, I've been in 60 races without an overhaul! . . . Now a lot of other drivers I know are changing to Conoco Super."

For the counterpart one-minute TV announcement, Continental sent a special camera crew to St. Louis to get some dramatic shots of the stock car racers in action. Dintleman was seen on camera and gave his testimonial, with Ivor Francis again dubbing in his voice. The quotation was worded exactly as in the radio announcement, but with a couple of phrases omitted, in order to devote more time to the camera's visual action.

Both announcements ended on the same note, namely a spiel from the announcer urging: "Folks, why don't you get the story of '50,000 Miles—No Wear' from your Conoco Mileage Merchant . . . Change *now* to new Conoco Super Motor Oil."

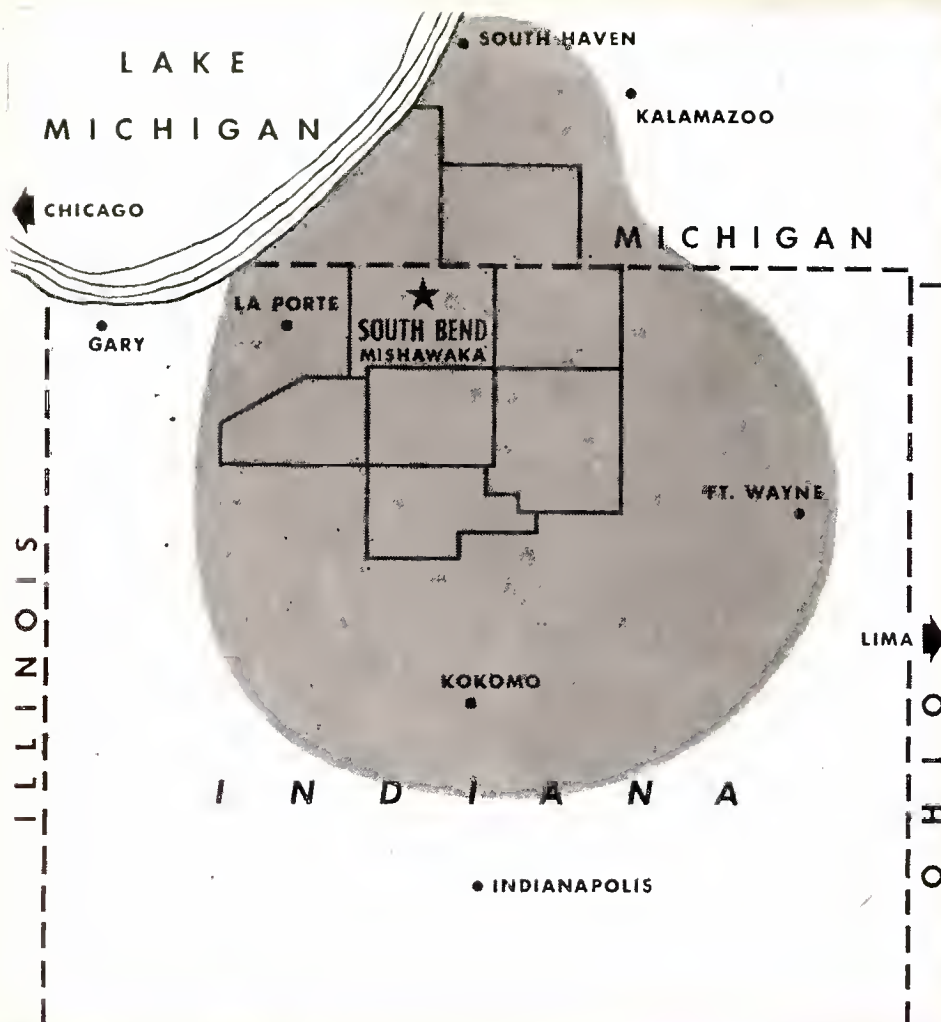
In acquiring time for the radio and TV announcements, timebuyer Elizabeth Betty Powell is primarily concerned with two major elements:

(1) *The geographical distribution of the sponsor's products.*

Continental markets a full-line operation—namely, it sells both gas and oil and operates service stations—in the Prairie and Mountain States. Consequently, the timebuyer places the heaviest barrage of spot ammunition in these regions. Currently, though, she is beginning to buy time increasingly in the West and East Coasts, as Continental is extending the sale of Conoco Super Motor Oil to these markets.

(2) *The most attractive time slots.*

Since men are the chief buyers of motor oil, she tries to reach their ears, while not forgetting that women are heavy users of the product, too. Therefore, she buys announcement time both in the day and night slots, preferably around the breakfast and supper time periods. In areas populated by farmers, naturally, she tries to reach these early risers by buying time at earlier periods in the morning. Thus, for radio, she usually acquires time for two daytime minute announcements and



## WSBT FOR A BILLION DOLLAR BONUS

In reaching the South Bend-Mishawaka trading area nothing equals WSBT. This station is a great buy on any schedule, delivering a half-billion dollar market all by itself. BEYOND THIS, WSBT is the outstanding station throughout its primary area, adding another billion dollars to the WSBT market. Check it for yourself—from Sales Management figures and Hooperatings. (Every CBS show on WSBT enjoys a higher Hooper than the network average.) For a tremendous bonus buy, buy WSBT.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





two nighttime 20-second station breaks. The TV announcements and station breaks are scattered through the day and evening, selected with an eye open for high-rated adjacencies.

Here are some typical radio stations used to sell Conoco:

KLRA, Little Rock, Ark.; KOA, Denver, Colo.; KSEI, Pocatello, Idaho; WBBM, Chicago; WOC, Davenport, Ia.; WIBW, Topeka, Kan.; WHAS, Louisville, Ky.; KSYL, Alexandria, La.; KDAL, Duluth, Minn.; WDAF, Kansas City, Mo.; KXLF, Butte, Mont.; WOW, Omaha, Neb.; KOB, Albuquerque, N. M.; KFYZ, Bismarck, N. D.; WBBZ, Ponca City; KOTA, Rapid City, S. D.; KGNC, Amarillo, Tex.; KSL, Salt Lake City; KSPR, Casper, Wyo.

And here are some typical TV stations employed:

KOB-TV, Albuquerque; WOI-TV, Ames, Iowa; WBKB-TV, Chicago; KRLD-TV, Dallas; WKY-TV, Oklahoma City; WOW-TV, Omaha.

Continental is quite aware of the value of merchandising and point-of-sale promotion. At regular field meetings for Continental dealers, transcriptions of the radio commercials and films of the TV commercials are played. (Some jobbers, who sell directly to service stations, are so excited by broadcast advertising that they buy time on local radio stations on their own, with the copy being provided by Geyer, Newell & Ganger.) In addition, the sponsor distributes a handsome, colored brochure showing service station men and dealers how Continental is backing up their sales efforts. (See page 29.)

Intelligent selling has helped Continental add dollars and cents to its till of revenue. From a gross operating income of \$106,500,000 in 1941, its revenue soared to \$330,000,000 in 1948. Its gross dipped to \$315,000,000 in 1949, but, thanks in part to strong advertising efforts, it made more than a comeback by zooming to \$348,000,000 in 1950. Similarly, the barrels of crude oil (of 42 gallons each) processed by Continental annually rose from 17,700,000 in 1941 to 33,600,000 in 1948; dipped to 32,500,000 in 1949; and reached an all-time high of 34,900,000 in 1950.

The financial future of Continental seems highly promising. It has a joint interest now in the Hudson's Bay Oil & Gas Company, Ltd., of Canada.



## SALES PICK UP QUICK, too when WTAR sells the Norfolk Metropolitan Sales Area for You

There's a juicy potential for auto and automotive after-market sales in the Norfolk Metropolitan Sales Area — Norfolk, Portsmouth, and Newport News, Virginia. Sales Management\* says \$104,192,000. You can get your share of this big, eager and able-to-buy market at lowest sales costs with WTAR, Number 1 station in Virginia's Largest Market. Why? Hooper shows that most Nor-Folks listen to WTAR most of the time, and WTAR delivers more listeners-per-dollar than any other local station or combination.

**Ask your Petry man to show you how WTAR can pick up extra sales and profits for you, or write us, today.**

\*Survey of Buying Power, May 10, 1951



NBC Affiliate  
5,000 Watts Day & Night

Nationally Represented by  
Edward Petry & Co., Inc.

**Norfolk, Virginia**



**TWO TOP  
CBS STATIONS  
TWO BIG  
SOUTHWEST  
MARKETS  
ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

which is tapping the rich Turner Valley, Leduc and Redwater oil fields in Alberta, and Viking-Kinsella and Lloydminster gas fields in the provinces of Alberta and Saskatchewan.

The only fly in the oil that Continental seems most concerned about is the government fiat hampering the company's program of expanding its service stations. As president L. F. McCollum pointed out in his 1950 annual report: "Present government regulations prevent the construction of new service stations, unless such construction aids the defense effort. The duration of these curbs is indeterminate." However, with the imminent peace in Korea, it seems likely that the government will allow Continental to continue extending its marketing outlets.

This possibility has great importance to broadcast advertising. If Continental does stretch out its service stations from coast to coast, it may well be that the prodigal Continental Oil Company will return to the fold of network advertising to preach the Conoco gospel to the nation-wide masses. ★ ★ ★

#### **PREMIUMS PROFITABLE**

(Continued from page 33)

peak responsiveness is during mid-morning, mid-afternoon, and late afternoon periods. And kid programs, of course, fade from the kilocycles early in the evening.

Regardless of the time offers are made, television's record is phenomenal. Most agency men agree that TV is the premium promoter's dream come true. Offers have drawn returns as high as 26% of the viewing audience. As a matter of fact, video's proof that nighttime exploitations will work has influenced the return of a few premiums to nighttime radio. The results may reveal that some advertisers gave up too quickly on AM's late-p.m. promotion potential.

The *what* of a premium offer is of paramount importance. The article must appeal to the masses, not the classes. It must have standout qualities of utility, glamor, or "excitement value." It must be a bonafide bargain. If possible, it should be an item people want but don't ordinarily own or buy. It should rate high in what the trade calls the "pride of possession" factor. Above all, it must make a good impression on the recipient. Unless a

housewife is completely satisfied with a premium, her faith in the product it promoted is jeopardized. Gadgets are always gambles. The safest bets are quality household and personal items. Today's overwhelming majority of offers are staple, self-explanatory merchandise.

Costume jewelry is the leading novelty premium. A charm bracelet drew almost a million returns for Whitehall Pharmacal Company's Kolynos Toothpaste a few years ago. Nearly 800,000 pair of perfumed forget-me-not earrings are the figures on another Kolynos campaign. Both were on *Helen Trent* (CBS) and *Front Page Farrell* (NBC). An old-fashioned love locket, plugged for Sterling Drugs' Dr. Lyon's Toothpaste on *Backstage Wife* (NBC) and *Bride And Groom* (ABC), pulled a response well over the half-million mark in both 1946 and 1948.

Items in this category depend almost entirely on "excitement value" for their appeal. Weeks of colorful buildup in the storyline of a soap opera transform a two-bit bauble into an emotional symbol. It becomes "something special" for Mrs. Listener to share with the leading lady. The price of most offers has remained 25¢. But the pulling power isn't what it used to be. Returns have been on the downgrade for a couple of years.

Virtually every air-advertised offer is "self-liquidating." It requires the listener or viewer to send a small amount of money and a "proof of purchase"—box top, label, wrapper, etc. In other words, it pays for itself—while giving the customer from two to four times more for her money.

And that isn't all. The self-liquidating deal—developed in the 20 years of radio-premium association—makes this form of promotion just as available to the small company as to the industrial giant.

Here's the dope on *how much*: Broadcast-promoted premiums range from 10¢ to \$1.00 in the amount listeners must send in. The number of \$1.00 deals rose 68.5% last year. But 10 and 15¢ offers also increased. And the 25¢ group expanded more than the 50¢ section. As a whole, the upswing in cost has been considerably less than that of the general retail price index. Thus the public found premiums a bigger bargain than ever and the reaction boosted box-top business almost \$500,000,000 last year.

The trend is toward less emphasis



on one-coin offers. In the past, the price to be paid was a dime, a quarter, a half-dollar. It was seldom an amount requiring more than one piece of money, because premium experts feared that would be bad psychology. But the returns on such deals as Crisco's flower seeds for 15¢, Sweetheart Soap's teaspoon for 20¢, Libby's Dale Carnegie book for 35¢, P&G's set of three steak knives for 60¢, and others have proved that the number of coins is an insignificant factor to the bargain appeal of the article.

Sound promotional practice discourages profiting on premiums. Of course, if mail-handling charges, packaging, postage, federal tax (on jewelry), and the cost of the item come to, say, 24¢, it is presented for a quarter. On the other hand, if the total cost should be 26¢, the deal is "subsidized" as a 25¢ offer. Enhancing a premium's pulling power is more important than making a profit on the item.

Pulling power is what B. T. Babbitt had in mind when he originated premium merchandising in 1851. He needed something to overcome resistance to his then-radically-packaged soap, so he offered a "panel picture" for 32 wrappers. The strategy worked so well the company bearing his name has used bonus deals ever since. It was one of the first to promote premiums via radio (SPONSOR, November 1946).

Broadcast exploitation of plus values began in the early 1930's, when Duane Jones initiated the first flower seed offer for Palmolive Soap on *Clara, Lou 'n' Em*, an NBC daytime serial. Subsequently, starting in 1936, he used a flower seed offer every spring on *David Harum* (NBC) and later on *Lora Lawton* (NBC) for B. T. Babbitt Company's Bab-O. Those promotions made advertising history.

This now-famous Duane Jones technique glamorized the flowers as Will Rogers Zinnias, Shirley Temple Poppies, etc. The program's dialogue became sprinkled with references to the glory of gardens in bloom. They made members of the east wince, but they also made members of the audience flower-conscious.

That was the preliminary phase. The keynote of the operation was the use of radio's personalized salesmanship. A newspaper ad is cold. Its reader interest isn't enhanced by the content of any story or article in the publication. But an air commercial

## To a Time-Buyer's Secretary with Vacation on Her Mind



**I**T'LL be rough without you for two weeks. Especially when The Man has to scratch around in the files. Tell him, when he needs some examples of radio's pulling power, to look under *Iowa—WMT*. Take the case of the Bowman Cattle Company. They considered cancelling their noon hour sale announcement on WMT. "Looky," said WMT. "Next time you have a sale, ask your buyers how many of them heard about it on WMT." Bowman did. 90% had. Bowman reconsidered. Remind him about Tait Cummin's WMT Sports Contest last March to guess the championship team and score of the title game in the boys' state basketball tournament. Prizes were 3 one-week all-expense vacations to Mid-West resorts. Results: 49,363 entries in ten days. Tell him, when he needs some examples of radio coverage, to check BMB's Study No. 2 for WMT, where total weekly radio family listening is 338,480 (in 87 counties) daytime, 303,880 (in 71 counties) nights. Incidentally, where are you going on your vacation? Iowa's Okobojis and Clear Lake and Spirit Lake are great spots for relaxing; Iowa's young men are real stem-winders—tall, sun-bronzed and . . . interesting. The air is clear—the only pall on the horizon is a bit of smoke from traditional burning ceremonies for the few remaining mortgages, just paid off. Have a nice time, honey. Everything will be okay. Just leave several blank schedules behind—with WMT filled in in the strategic places.



5000 WATTS

600 KC

Day & Night

**BASIC COLUMBIA NETWORK**

REPRESENTED NATIONALLY BY THE KATZ AGENCY



has almost limitless advantages. Features of the program can be woven into it and vice versa. Projecting these possibilities, the flowers began to creep into the storyline of *David Harum*. Before long they were the storyline. This dramatic development made the *entire* show the commercial. The flowers were the element that brought the romantic couple together, or saved the failing marriage, or inspired the rebuilding of the Old Ladies Home. Ralph Smith, Duane Jones executive vice president, told SPONSOR: "Since soap opera listeners never

quite define shadowland between the story and reality, it is easy to see that this type of radio offer had an unusually strong appeal." Here's how strong it was: the first Bab-O deal, aired on only 19 stations, pulled 275,000 labels and dimes.

But there are other effective techniques of presenting flower seed offers. This spring Procter and Gamble drew good returns on a promotion plugged via straight announcements on *Young Dr. Malone* (CBS) and *Fireside Theatre* (NBC-TV). It had a different kind of special appeal. For 15¢ and a

Crisco label the customer received seven packets of seeds, *plus* a coupon worth 10¢ on the next purchase of the product. That made it a double bonus for both consumer and advertiser. Use of the "hook" to induce an extra sale is a growing trend in premium merchandising.

Some advertisers use a more direct way of forcing an extra sale. Early this winter Lever Brothers publicized an offer of a pair of kitchen shears on *Lux Radio Theatre* (CBS), *Big Town* (NBC), and *Arthur Godfrey* (CBS). It was a \$1.50 value for 50¢ and *two* box tops or wrappers from any of six products. The variety of products from which to choose lessened possible resistance to the double purchase. This tactic is used effectively in many Lever offers. In March it was a \$1.25 plastic apron for 25¢. In July and August it's a \$1.19 nylon hair brush for 35¢. The two-box-top deal stimulates extra sales.

Critics of plus-value operations

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

# What Station, please?

*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 through FEBRUARY, 1951					
SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA					
TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM - 12:00 Noon	23.3	50.8	25.3	23.8	0.1
Monday thru Friday 12:00 Noon - 6:00 PM	23.3	64.9	19.1	15.7	0.3
Sunday thru Friday 6:00 PM - 8:00 PM	38.1	74.4	13.1	11.9	0.6
Sunday thru Saturday 8:00 PM - 10:00 PM	40.8	67.5	9.1	20.4	3.1

\*C. E. HOOPER, Inc.

Get the entire story from FREE & PETERS


# WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the  
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



claim that broadcast time used to plug a premium leaves correspondingly less time to sell the product. They overlook these facts: (1) a premium heightens listener interest in the commercial—thereby helping sell the product; (2) a premium has strong immediate appeal—thereby helping sell the product; (3) a premium builds dealer good will—thereby helping sell the product.

Let's look at a practical application of these facts. Very recently Standard Brands featured an offer of six initialed glasses, a \$2.50 value, for \$1 and a Tender Leaf Tea box top. It was advertised on the *Garry Moore Show* (CBS-TV). The distinctive beverage glasses heightened interest in the beverage for which they were so obviously intended—iced tea. The personalized appeal of the initial—at such a low price—induced housewives to get the necessary proof of purchase. Naturally, the grocers appreciated the extra business.

The offer had another feature. It specified that returns be mailed in special envelopes procured from grocers.

SPONSOR



The extra traffic caused by the premium promotion was brought to the attention of dealers when customers asked for envelopes. Thus they were made aware of how effectively advertising works for them.

As stated earlier, a premium isn't a panacea. Operational oversights and miscues can result in failures. The following examples of three book offers show some of the reasons for hits and misses.

1. Emily Post's etiquette book retailed for \$4. A condensed edition was presented as a 25¢ Bab-O premium. It didn't pull enough returns to pay for the editorial work. The differences in size didn't cause the flop. The reason was: *educational features lack basic premium appeal.*

2. An offer, tailored to promote good will for Duz, Ivory, and Ivory Flakes, was presented recently by Procter and Gamble through Compton Advertising, Inc. Six 25¢ pocket-edition books were sent to any service man or woman or to any hospital indicated by the purchaser. A special coupon was enclosed in the package so the recipient would know from whom the gift came. Cost of the deal—an established \$1.50 value, not counting packaging and postage charges—was 50¢ and proof of purchase of one of the three products. The details were explained on *The Guiding Light* (CBS), *Big Sister* (CBS), *The Brighter Day* (CBS), *Right To Happiness* (NBC), and the *Garry Moore Show* (CBS-TV). Returns are top-secret, but it isn't a secret that the deal served its purpose, because it was a *standout in human-interest appeal.*

3. A current General Mills campaign pushes Betty Crocker Cake Mixes on *Magazine of the Air* (ABC) and *The Lone Ranger* (ABC-TV). The promotional feature is a booklet on cake mixing. Its price is a quarter and a box top. It won't outdraw an "atomic bomb ring," but response to similar offers indicates healthy returns. A collection of recipes has utility appeal.

Incidentally, the above is a "related deal." The flour industry prefers premiums which have a direct relationship to their products, such as baking pans, mixing bowls, etc. It's the only group which does that regularly.

But don't get the idea that other industries shun related deals. A recent promotion for Diamond Crystal Salt featured a set of plastic salt and pepper

# It's Your BEST Move



## The MIGHTY MONTGOMERY MARKET

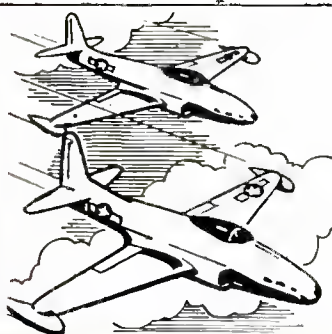
### 95TH MARKET IN THE U.S.

- Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets.



### \$134,000,000 CITY RETAIL SALES

- Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year.



### OVER 600,000 IN TRADING AREA

- Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties.



### GIANT AIRFORCE MILITARY BASE

- Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation.



### CAPITOL OF ALABAMA

- Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South.

Write, Wire or Phone for Availabilities!

**MUTUAL  
WJJJ**

Represented by  
Weed & Co.

**ABC  
WAPX**

Represented by  
The Walker Co.

**MONTGOMERY  
NETWORK  
STATIONS  
ASSOCIATION**

**NBC  
WSFA**

Represented by  
Headley-Reed Co.

**CBS  
WCOV**


Represented by  
The Taylor Co.



**"Chief Station puts on heap big show,  
Good medicine for building sales;  
Chief's advertisers sure do know  
It's "network plus" the listener hails"**

**ABC prestige, PLUS net-calibre  
local talent spells listener**

**CLEVELAND'S *Chief* STATION**



5000 W.  
WWW.BUILDING

BASIC ABC  
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H.R. REPRESENTATIVES, INC.

STATION WJW-CLEVELAND'S *Strongest Signal* STATION WJW-CLEVELAND'S *Strongest Signal*

On the other hand, a Bab-O promotion emphasizes that product and premium can be poles apart. The offer was three pair of silk stockings for \$1 and a label. Exact figures are still hush-hush, but advertising and merchandising manager Robert Brenner divulged to SPONSOR that "it was in excess of a million pair."

Another procedure is to offer the premiums over a local station. The disadvantage of this testing method is that it tells the competition what's being planned. That enables them to scoop a premium with one of their own.

Agencies also go through an ordeal of comparative shopping to check the advertised value of their premiums. The general tendency is to understate rather than exaggerate. The reason is obvious: if a purchaser feels she was fooled, the product loses her as a customer. So it's better for her to be surprised rather than disappointed. But even if the advertisers didn't follow that policy, the prices quoted would still be accurate. They have to be. Each network requires proof of retail value before permitting the premium to be advertised. ★ ★ ★

# CFCF

Canada's FIRST station—wise in the ways of PROGRAMMING, PROMOTION and MERCHANDISING . . . gives you the coverage and the listenership needed to do a real selling job in this rich market area.



U. S. Representative—Weed & Co.

**90% of KECK's  
clients have  
renewed year  
in, year out,  
since station  
went on air**



# KECK

the station *most* people  
listen to *most* in West Texas

**full time  
regional on  
920 k. c.**

**BEN NEDOW**  
general manager

**ODESSA, TEXAS**  
Nat'l Rep. Forjoe & Co.

## (Continued from page 31)

affected the attitude of the public. This is something even the best showmen and most experienced advertising executives can't determine by intuition alone. The Berle gag about a besieged department store would never have rubbed people the wrong way if there hadn't been a Korea. And, as another example of how current events can

**SPONSOR**



affect public reaction, take the Kefauver revelations.

So many Italian-American names figured in the testimony, that Americans of Italian ancestry everywhere grew extraordinarily sensitive to the use of Italian-sounding names in mystery and crime shows. Always leery of stereotypes because of the reaction of minority groups, crime and mystery show producers have become doubly careful now.

But not all the changes viewer mail have brought about involve news developments. Many perennial taboos have been invoked as well. For example, when Faye Emerson first showed her snowy shoulders and well-rounded upper slopes in a plunging neckline gown, she touched off one of the biggest controversies since the Dempsey-Tunney fight. By the thousands viewers griped that it might be stylish to wear clothes like that to the Stork Club, but in the front parlor—No! As a result, Faye's necklines still plunge a bit, but TV executives now watch for "cleavage" on all shows as carefully as a Postal Inspector going through a copy of *La Vie Parisienne*.

About two-thirds of complaints found in TV mail are from "unorganized" viewers, like those who were burned up by Berle. But it's the remaining one-third of the mail that sponsors have learned to dread, for this is the portion that's usually tagged "pressure group." This can be an exceedingly powerful weapon, particularly if the complaining is being done by a well disciplined organization or an influential group.

You can usually spot pressure at work in your TV audience mail by means of some fairly reliable guides. Detecting the difference is not always easy, although it's extremely valuable to know. So that you can avoid being stampeded into unnecessary changes in program format obviously you'll want to weight each pressure group letter as being far less significant individually than each spontaneous letter.

Here are the telltale signs, according to ad men who are veterans at the business of interpreting audience mail.

Anytime there's a deluge of mail, all arriving about the same day, from any one geographical location, there's probably an organization behind it. Whenever there's a rash of penny postcards, (or telegrams), complaining in similar language about a particular thing, it's probably pressure group



### "...like selling refrigerators to Eskimos"

J. N. Blair & Company, Inc., of Sacramento, California, sponsors of the Fulton Lewis, Jr. program on KXOA, had this to say to the station:

"We've heard about selling refrigerators to Eskimos, and now KXOA has done almost the same thing for us through Fulton Lewis, Jr.

"As you know, we started with one spot a night. Eight weeks later we tripled our investment to buy three quarter-hours. Several personal friends didn't know we handled heating units until they heard the program.

"The real pulling power of the show was tested when we advertised ice cream units in mid-winter—the nearest thing we know of to selling refrigerators to Eskimos. Fifteen minutes after the program we received eleven inquiries for further information!

"Fulton Lewis, Jr. and KXOA have certainly done a job for us."

The Fulton Lewis, Jr. program is "doing a job" for local advertisers on 372 stations. It offers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department. **Mutual Broadcasting System**, 1440 Broadway, NYC 13 (or Tribune Tower, Chicago 11).



activity. Remember also that pressure group protests sometimes run in trends. When headlines are full of news about spy trials, committee hearings on un-American activities, and charges of foreign pressure in the State Department, there is generally a chain reaction set off in TV gripes. Letters about the Jean Muir case; protests about TV showings of Charlie Chaplin films; recent gripes about the employment of talent listed in *Red Channels* are good examples.

At the same time, some pressure groups have long-standing beefs that they like to air via the mails. A drinking scene on a show will bring an immediate response, almost every time, from the WCTU. Any doubts—real or supposed—cast on the Christian faith will bring instant blasts from church groups. Any detailed crimes or horror effects in shows seen by children will bring down the wrath of educators and educational groups.

**Kroger found that its St. Louis customers were buying 145 cases of Lydia Grey facial tissues per week compared to a normal purchase of 43 cases per week, 45 days after the tissues were first advertised on ... THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!**



A prime example of how a pressure group with a chip on its shoulder can threaten the future of a major TV show is the controversy still going on about Blatz's video version of *Amos 'n' Andy*. From the beginning, the National Association for the Advancement of Colored People has been terming the Negro characters on the show as "degrading." NAACP members have been burdening Uncle Sam's mailmen with their protests.

Despite the bundle of similarly worded missives originated by the pressure groups, Blatz executives and ad agency William H. Weintraub have been getting about seven compliments for every one scathing letter. The brewers are riding out the storm on the basis of highly laudatory reviews, distributor comments, reassuring ratings (Nielsen 31.4; ARB 29.1), and the firm conviction that the show will fatten up Blatz sales in the long run.

★ ★ ★ ★ ★ ★ ★ ★

"There is a healthy, militant reaction on the part of broadcasters generally to the discriminatory attacks radio has withstood of late. There is incontrovertible evidence that broadcasters everywhere profess a positive and undiminished belief in the basic values of our medium."

WILLIAM B. RYAN,  
President,

Broadcast Advertising Bureau

★ ★ ★ ★ ★ ★ ★ ★

Who are the leading pressure groups?

A SPONSOR checkup at TV networks, and among leading ad agencies and producers, has indicated the following organizations and their pet peeves:

The Women's Christian Temperance Union (complaints about use of liquor); The National Association for the Advancement of Colored People (alleged slur on Negroes); the Catholic War Veterans (religious attacks, un-Americanism); the American Bar Association (slurs on lawyers, law enforcers); the National Congress of Parents & Teachers (lack of educational TV shows); the Italian-American Congress (alleged slurs on Italians); the Southern Calif. Ass'n for Better Radio & TV (video upsets the kiddies); the American Association of University Women and the General Federation of Women's Clubs (too many horror and mystery shows); the American Legion (un-Americanism, slurs on veterans); the Anti-Defama-

tion League (alleged slurs on Jews); the leftist Civil Rights Congress, and other "front" groups (slurs against minorities, labor, Russia, Red China, etc.); and the *Counterattack-Red Channels* setup (claims that Reds are muscling into radio and TV).

(NOTE: SPONSOR is not attempting to pass judgment on the above organizations. However, it's important for sponsors in evaluating audience mail to know who the pressure groups are, and what they stand for.—Ed.)

Whether organized or unorganized, most letter writing by TV viewers is directed at specific programs, and usually sent in care of the network on which the show is aired. Mail count totals for the four TV webs run around 30,000 gripe letters a day, and out-number radio complaints in a ratio that runs from 3-to-1 all the way to 10-to-1.

With TV networks pulling carloads of mail, network officials assigned to the handling and processing of mail have begun to build up an "expectancy" estimate on how the mail will run for specific show types, or in a typical batch. Complaints about decency and morals in comedy and mystery shows seem to run strongest. Such complaints, largely unorganized, usually take the form of criticisms of female costumes, gag routines and gestures, and complaints about sexy dance numbers. Up to 50% of the total complaint mail at TV networks will be taken up with these gripes. Many advertisers would do well to look over their program formats with an eye to cutting down possible sources of consumer irritation. "While you can't hope to please everyone," said an agen-

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

52.8  
AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERRY**



cy man who supervises production of a variety program, "there's no point in antagonizing some of the people you want to sell. You've got to forget you're in New York and make like you're running a theatrical company on Main street."

Other than gripes about decency, there are complaints, mostly organized, about alleged attacks on religious faiths and minority groups: complaints, again mostly organized, citing TV as being "low-brow" and uneducational; and unorganized "crackpot" complaints about almost anything.

Most of this mail, since it's addressed to particular programs, is bundled up and sent along to the client's ad agency. There, it's sometimes gone over by trained readers, who sort the mailed-in gripes by category, and who also weight the value of the criticisms. But mostly, it's just sorted by subject. Extremely critical or interesting letters are usually passed along to the account men and clients, who take whatever action they may see fit.

Some viewers occasionally write directly to the networks, airing their gripes in a general sort of way. Such letters are usually read, answered, and then passed on to both the continuity acceptance departments as a possible future guide and to the program departments, for their information.

These letters will vary all over the lot. One youngster, for instance, wrote recently that it was "horrible, terrible, awful, horrible, horrible and awful" that NBC had taken a show called *NBC Comics* off the air. A Pennsylvania viewer wrote to CBS recently that "all those old burlesque bumps and grinds are now on your television programs." A lawyer in Florida wrote, not long ago, that Groucho Marx was insulting the guests on his show, and was making "pornographic and shameless suggestions." A Washington housewife wrote to DuMont that she felt "television isn't giving women at home a real chance to improve their minds," and that "commercials are too long." And so on.

Letter-writers in the television audience are not content, by any means, to send letters merely to programs and broadcasters. Like a kid trying to get his big brother to beat up the neighborhood bully, viewers send a lot of their mail to the press. Fan magazines like *TV Guide*, *Radio Television Mirror*, *TV Screen*, and *TV Show*, as well as the leading radio-TV column-

KEEP

COOL

•  
•  
buy  
•  
•  
•



W R E N  
T O P E K A

ABC

5000 watts

REPRESENTED BY WEED & CO.



The heat is the only thing we're not beating this summer. Our listener response is way up and sales are excellent because KQV has lined up and sold a flock of outstanding special events shows. Ask Weed & Co. about KQV's "Summertime Success Story" and for availabilities.

KQV

Pittsburgh, Pa.  
MBS—5,000 Watts—1410

BMI

### CONCERT MUSIC SERVICE

With the approval and support of many broadcasters in every section of the country, BMI is providing an additional service to its licensees—the CONCERT PIN-UP SHEET, supplement to the BMI Pop and Folk Tune Pin-Up.

Here is a convenient monthly listing of contemporary and standard classical recordings used by stations who are now programming such concert music regularly and available to those who might profitably do so.

Broadcasters are aware of the wide listener appeal of serious music, and the new BMI CONCERT PIN-UP SHEET serves as a helpful guide in presenting such music.

BMI-licensed stations (2,881) can be depended upon for complete service in music.

BROADCAST MUSIC, INC.  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



Miss Alice Carle  
John F. Murray Adv. Agency  
New York City  
Dear Alice:

That there Helen Trent shore is a popular program on WCHS! We allus knowed hit was a good un, but sumpthin had ter happen ter remind us thet hit has a pile up lisseners here in th' Charleston, West Virginny, area. T'other day a car hit a power pole near arr transmitter, and we wuz off th' air when H e l e n Trent wuz supposed ter be on. Swan ter goodness, Alice, y'ud a tho't th' world wuz acomin' ter th' end! Th' durned telephones nearly rang offen th' wall—an' not jest fer a few minutes, but fur inter th' evenin'! They wuz still callin' offen on as late as ten o'clock affussin' 'bout it! WCHS reely has lisseners, Alice. Thet's a good pernt ter 'member!

Yrs.  
Algy  
**W C H S**  
Charleston, W. Va.

**KXOL**

**FORT WORTH'S**

**leading independent**

**JOHN E. PEARSON COMPANY**

ists receive anywhere from 50 to 200 viewer complaints each week.

High on any list of complaints at networks, programs and publications, as well as the FCC, are questions of decency, sex, immodesty and other moral principles that have a Freudian angle.

It's well for a sponsor to know the latest psychiatric thinking on this subject—a great many of these complaints are simply the result of overworked guilt complexes. They take many forms, these letters, and range all the way from obviously lunatic accusations to letters indicating a high degree of intelligence.

Let's look at an average letter in this category. This shocker, written by someone who signed it anonymously as "A Chicago TV Viewer," was sent to NBC. The complaint was about a guest spot, featuring Rex Harrison, that had appeared on a Frigidaire TV show. The letter:

*"An actor, or so-called actor who can undress and dress in front of thousands of people, maybe millions, and stand in front of the cameras with the front of his pants open and zip up the zipper is something I don't even call a ham. A moron is closer. . ."*

Actually, there was little to complain about. The guest spot in question was an adaptation of Noel Coward's famous one-acter, *Red Peppers*. In it, two vaudeville comics, one of them Rex Harrison, were having a backstage argument while they made a quick change from sailor suits to full dress. The whole thing was as innocent as a Sunday School picnic in Keokuk.

Now, what makes people like "A Chicago TV Viewer" take such a vitriolic and unnecessary slap at TV?

Advertisers can find a good answer in a recent book by Dr. Albert Ellis, *The Folklore of Sex*.

States the noted psychiatrist: "Of the attitudes toward sex organs, desires and expressions, a distinct majority (65%) were liberal." In other words, more than six out of 10 Americans have no objections to sex talk, etc. in private.

However, when it comes to the question of control of or censorship of sex, these same Americans don't carry over this liberal viewpoint. Continues Dr. Ellis: "Of the attitudes toward sex control and censorship that were found, a distinct majority (72%) were conservative." About seven out of 10

Americans, in effect, feel that sex should be watched over in public media with a strict hand.

Most people, therefore, have two different attitudes about sex at the same time. Result: a kind of mental tug of war that makes people complain loudly about reference to sex in public—meanwhile feeling no qualms about their private sex references or expressions. It is this mental pull that eventually results in king-sized guilt complexes about sex, among some Americans, and which prompts letters like that of "A Chicago TV Viewer."

Thus it is that a sponsor should take letters written by individuals who take a needlessly bitter stand on sex questions, with a grain of salt. He should not be alarmed at the amount of complaints he gets of this sort. Pressure groups and people who are off-balance mentally are decidedly more vocal in their protests and more free with their postage. And no matter how careful he is, a sponsor will always find himself receiving TV mail from people promoting an idea or working off a psychological quirk.

Looking for constructive criticism, genuine complaints and a guide to the effectiveness of his commercials in TV viewer gripes is admittedly no easier for a TV advertiser than panning diamonds out of a ton of blue clay. But, it can be done. No sponsor is doing right by himself, or his show, if he tosses all the complaint letters into the ashcan and just saves the nice ones to show his friends. He is cheating himself of some valuable research source material, which comes to him at no charge, and which should be answered 100% for good public relations, if only by a form letter.

It takes time and money, certainly. It takes a well trained staff of readers, either at an ad agency or an outside mail organization, to sift through the pile and make recommendations. But the results will tell a sponsor things about his show that would be difficult

**ABC**

**WENE**

**BINGHAMTON, N.Y. MARKET**

**NOW 5000 WATTS**

CALL RADIO REPRESENTATIVES, INC.



to acquire any other way.  
 For instance, U. S. Tobacco had a recent "integrated" TV commercial on its *Martin Kane* series that had passed the eagle eyes of agency and network checkers. A youngster was supposed to come into the tobacco shop that's always used for the program's commercials and buy a pound of Model tobacco as a Father's Day present.

All very charming. But, it was a complaint from a New York viewer which reminded the advertiser that it was against the law in many localities to sell tobacco to kids—even if it's clearly intended for use by an adult. Now, only adults buy tobacco on *Martin Kane*.

Viewer gripes have seen to that.  
 ★ ★ ★

## FILM COMMERCIALS

(Continued from page 35)

ers, and should not follow "radio" technique in telling their story only through words and sound. If anything, they have much in common with the writers of a good comic strip, and have to keep a constant, tight balance of words and picture value in their TV selling, as well as a strong feeling of continuity. "TV film writers," says Forest, "can learn a lot from good movie trailers. Reducing a concept like *Gone With the Wind* from a four-hour film to 90 seconds of trailer 'sell' is a good example."

2. *Production*—As much as possible, writers should try to keep the number of locales and characters down to a minimum. He should not work with the threat of a budget hanging over him, but he should be economical. He should avoid the extremes of too many words, or all-visual sell and over-production. Writers should also remember to plan in terms of a *series* of com-

mmercial films, instead of just one, so that all the possibilities of a setting can be exploited and so reduce the cost. "With new scripts, and some changes in wallpaper, camera angles and set details, we managed to get five different commercials done on one set recently for Duff's Gingerbread Mix. Another time, we got six commercials out of one setting of a 'pub' for Guinness Stout. This reduces costs tremendously over the whole series," Forest told SPONSOR.

Here are some more Forest-isms of general film wisdom for writers:  
 "Writers should not try to 'compete' with programs as regards the fanciness of production. Some clients spend \$50,000 per week on live production and talent in a TV show, and no commercial film writer has a comparative budget to spend for his commercial. Keep it straight and simple, and don't worry about how glossy the program is."

"Good writers are not afraid to learn all they can about film techniques. Visit film studios in action, watch other TV commercials on the air. But, don't fall in love with technique. Remember that knowledge of specific film effects is a tool that should be used to interpret an idea. It isn't an idea in itself."

"Agencies should not try to save money by cutting corners in hiring or assigning writers to TV commercials. When this is tried, it usually winds up as lost money in terms of the time taken to re-do, or re-write the job."

\* \* \*

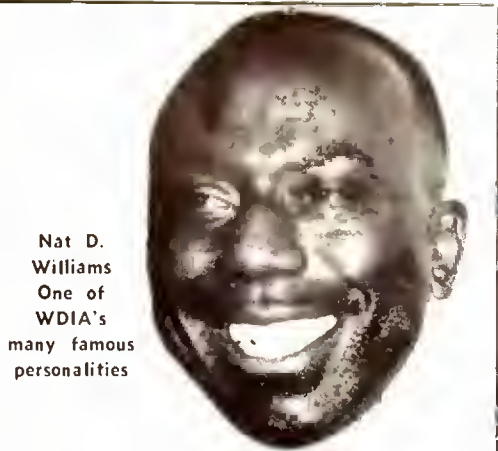
## II How art director saves you money

(Lecturing: Mr. Paul Petroff)

The Art Director of a TV film company generally supervises the appearance, color, and style of everything that goes in front of the movie cameras, from the labels on a box of soap flakes to the color values of the wallpaper.

He is probably the most ubiquitous man—certainly one of the busiest—on any production team. He will sit in on the drawing-up of a film bid to an agency. He has to design sets so that they do not overpower the product or the action. He will consult with the film's director on color values of props, costumes, sets, and products before filming actually starts, and while it is in progress.

His general area of responsibility starts when the scripts come in from the TV writer, and the "storyboards" (a series of a dozen or so small rough



Nat D. Williams  
 One of  
 WDIA's  
 many famous  
 personalities

## LUCKY STRIKE Joins the Swing to WDIA in Memphis

WDIA completely dominates in selling the 44% Negro segment of Memphis' 394,000 population—economically reaches and sells a total of 489,000 Negroes in WDIA BMB counties. The 5 other Memphis stations split up the white audience. LUCKY STRIKE now uses WDIA as do such other QUALITY advertisers as Lipton Tea, Ipana, Super Suds, Purex, Sealtest, Arrid, Sure-Jell and Frostee. The Hooper below shows why WDIA is a GREAT BUY. Write for full details.

HDDPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.				Months: May-June 1951					
Time	Sets	WDIA	B	C	D	E	F	G	
M-F 8AM-6PM	13.7	24.6	23.6	17.3	12.6	12.4	5.3	2.9	
MEMPHIS <b>WDIA</b> TENN.									
John E. Pearson Co., Representative									

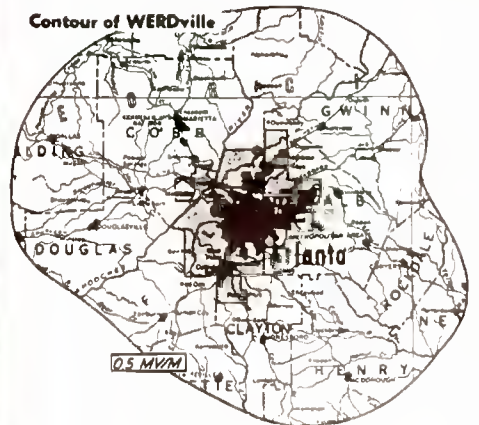
## SEPARATE BUT EQUAL WERD

Proves A Moot Southern Point in Atlanta  
 ... "Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday.

WERD'S Hooper Audience share equals the best station in Atlanta today. Here are the Hoopered facts:

WERD	— 23.2
Station A	— 23.2
Station B	— 19.7
Station C	— 10.6
Other AM and FM	— 23.2

WERD is the most economical radio buy in Atlanta. 860 on every Atlanta dial covers the area shown below . . . . . 1000 watts



Write for proof of performance.  
 Represented nationally by  
**JOE WOOTTON**  
 Interstate United Newspapers, Inc.  
 545 Fifth Avenue  
 New York 17, N. Y.

\*WERD is Negro owned and operated

BEAUMONT  
& HOHMAN

INCORPORATED

takes pleasure in announcing  
its selection as the advertising  
agency for

Radio Station

WOW, Inc.

including both WOW and  
WOW-TV

Effective Aug. 1, 1951

Omaha office: J. B. MAYO  
638 Insurance Building Manager



sketches illustrating, in comic-strip style, the highpoints of the TV commercial) come to the producer from the agency's regular art department.

Mainly, the Art Director is concerned with sets, and all the inanimate things that will go on them—furniture, rugs, lights, decoration, props, etc. Since the Art Director is usually working with an agencyman who is not versed in the finer points of film-making, some real problems regarding sets can arise.

Agencies, it seems, don't plan their storyboard action and scripts well enough in advance when it comes to the balance of action-vs.-sets. "About nine out of ten scripts we get," said Petroff, "call for something like this. One or two lines will be spoken quickly against a vast background like Grand Central Station. Then, we'll have a series of several lines played in front of a set that is merely a blank wall. There is no attempt, in most

scripts and storyboards, to balance the action against the settings, particularly if there are several changes of scene. We have all seen lots of sets on Broadway and on the screen which are so overpowering we wonder why the actors went to the trouble to speak the lines. This is not what we want."

"One client called recently for a shot showing two actors talking in the passageway underneath Yankee Stadium," Petroff told SPONSOR. "It would have involved an expensive location shot, with many lighting and sound problems. And, in any case, the background was just incidental to the dialogue. We managed to talk this client out of it, and fixed up a plain wall and a pillar in the studio, along with some Yankee Stadium signs. We faked crowd noises in the background with sound effects. The results were just as good . . . and a lot less expensive."

Art Directors, of course, can't be as knowledgeable about all of the details of a client's selling know-how as the client's own agency. But, years of experience can help agencies save time and money.

"Suppose," stated Petroff, "the agency calls for a short sequence where you see an actor sitting on a chair in a fancy living room. You don't have to spend, let's say, \$200 for this chair—it's almost completely covered up by the actor sitting in it. An ordinary chair, which can be rented for \$10 or \$15 will do as well. If we always execute what the script writer wants in the way of settings, it would run to several thousand dollars a script, if not more. Compromises must be made."

The Art Director's value is not measured only in terms of the dollars he can save an inexperienced agencyman. He is an expert on color "values" in terms of how they will look later in black-and-white photography, and still later on a TV screen. He knows, for instance, how most any color that might be in a label will look in terms of the "gray scale" (nine grays, from dark to light, plus black and white) of regular television. In this, the eye is no guide.

"Often, we have to do product labels and package designs in black-and-white art to get the correct gray scale for a TV film, then wrap them around balsa wood bases," Petroff admitted. "At the same time, we will eliminate much of the 'business' and fine print on labels, to simplify them. Some agencies can't understand why this is necessary, and

sometimes a client will balk at re-doing a famous label. The end result we are trying to achieve is simplicity and a strong recognition for the product."

"We achieve additional recognition by the use of trick lighting and focus," Petroff added. "For instance, we may have a streak of sunlight falling from a window on a box of Kellogg's Corn Flakes, to make them stand out from the rest of a breakfast table. Or, we may put a bottle of Chanel No. 5 on a dresser, open the lens up wide, focus on the perfume—and the other jars and creams will be slightly out of focus, highlighting the product we are selling."

Individual values must not only be checked carefully, but the product must

★ ★ ★ ★ ★ ★ ★ ★  
 "In my experience, the essence of advertising can be summed up in nine words: 'Say it simply. Say it often. Make it burn!'"


THOMAS D'ARCY BROPHY,  
 Chairman,

Kenyon & Eckhardt, Inc., N. Y.

★ ★ ★ ★ ★ ★ ★ ★

be balanced for color values (in terms of black and white and grays) with its surroundings. "To give you a bad example of color value in a TV film setup," said Petroff, "we once had to put on—at an agency's orders—a setup in which some jewelry was put against dark red velvet. The contrast to the eye was very fine; it looked beautiful, in fact. But, if we had shot it, the red would have photographed completely black, which is bad for TV. The jewelry would have turned completely white. A camera could not have exposed properly for either. The correct thing would have been to keep both on a very 'high key,' in other words to use a closely related background like light gray."

Agencies should always make a point of discussing fully with the film company's Art Director the points they are trying to get across, and the ideas be-



**... in Rochester  
it's WVET**

- WVET has more local accounts than any other Rochester station. (Many sponsors spend ALL their advertising budget with WVET!)
- WVET has more programs that will win and hold Summertime listeners . . . at or away from home!
- WVET offers YOUR clients BETTER results per dollar invested.

1280 KC      5000 WATTS

WVET is really on the BALL

**WVET**

MUTUAL

**IN ROCHESTER, N. Y.**

Represented Nationally by  
**THE BOLLING COMPANY**

**KLIX**

**IS KLICKIN'**

*In one of the west's*

**RICHEST MARKETS**

*Idaho's Fabulous Magic Valley*

Ask Hollingbery  
 ABC at  
 Twin Falls, Idaho

Frank C. McIntyre  
 V. P. and Gen. Mgr.



hind their scenes, Petroff says. This way, much time and money can be saved, and the settings, lightings and effects will be right.

Said Petroff: "You have to have an idea that will sell. Let's say you have this, plus a good script and storyboard. It's to be done in good taste, and somebody has to start the ball going. You know what is wanted. The Art Director steps in at that point."

\* \* \*

### III Animation: from Mickey Mouse to TV sales tool

(Lecturing: Mr. Jack Zander)

Animation has played a specialized and important role in motion pictures since the early experimentation days of 1909. With the coming of sound in 1928, Walt Disney's *Steamboat Willie* showed the tremendous potentials of animation. Today, TV is using more and more of the output of the industry's animators to sell products.

From the standpoint of client and agency, animation can offer much in the building of successful TV film commercials. However, animation—because of its laborious processes—can be very expensive, and no agency should rush into it without thinking twice.

Don't put animation films, however, in the same luxury category as silk shirts and caviar. Often, animation can do a job of selling that is easily worth the extra price. According to Transfilm's Jack Zander, animation "can be the ideal way to illustrate the TV version of a well-known radio jingle, like those of Pepsi-Cola, Chiclets, White Tower, Piel's Beer, and other TV advertisers. Animation can make well-known product labels, like the three-ring Ballantine Beer symbol, come to life and add punch to the sales pitch.

"Animation can help the TV viewer get inside an automobile carburetor, in a cut-away drawing, or any complicated piece of machinery to see and hear the selling points of why it works so well. Since it is limited only by man's imagination, animation has practically no limits as compared to regular 'live' motion pictures. It can portray the abstract, the humorous, and the 'nuts-and-bolts' ideas in TV selling when it's used properly."

Cautioned Zander: "Bear in mind that the only time animation is really called for is when you have broad ac-

**NORTH CAROLINA  
IS THE SOUTH'S**

**No. 1 STATE**

**AND**

**NORTH  
CAROLINA'S**

**No. 1  
SALESMAN  
IS**

**NBC WPTF**

• ALSO WPTF-FM •

**50,000**

**WATTS**

**680 KC.**

**AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina  
NATIONAL REPRESENTATIVE FREE & PETERS, Inc.**

North Carolina

Rates More Firsts In

Sales Management Survey

Than Any Other Southern State.

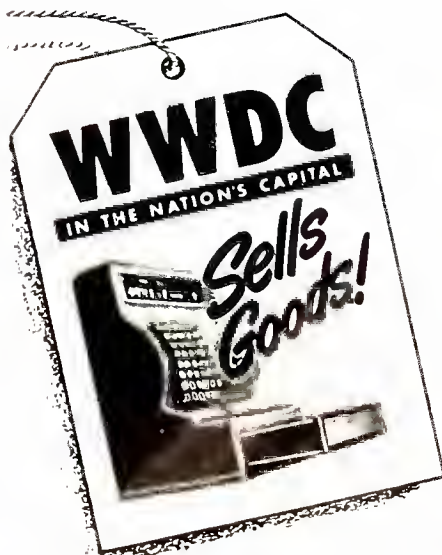
More North Carolinians Listen

to WPTF Than to Any

Other Station

**WWDC**  
**NOW 2<sup>nd</sup>**

**in total share of  
Washington audience\***



**Ask your Blair man for the  
whole story**

\*Pulse: May-June, 1951

*Available!*

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jepks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City

**KFRM**  
for Rural Kansas



tion, or broadly-designed characters that are applicable to the technique of animation. Don't ask us to make animation look like human beings, because we can't. Any time you have to imitate life, you'd better do it in live action."

Dialogue, situations, and ideas generally do not grow out of the process of animation. Instead, animation in TV commercials, agencies should remember at all times, is the illustration of a sound track.

Although a few of the larger agencies have animators or former animators working with their TV staffs, this is rare. Generally, an agency dealing with an animator does so through the film producer hired to do the commercials.

Animators are specialists, many of them having grown up with the industry. They hate nothing more than to be given "rough" storyboards from an ad agency, and then to be asked to come up with ideas as they go along. A complete understanding between agency and producer in the storyboard stage, Transfilm feels, is advisable in the protection of the client's interest. When an agency starts thinking about animation, it should also start planning its storyboards so that every action and every line spoken is clearly worked out.

"Too many times," Zander pointed out, "we get storyboards for 30-second announcements that are so overloaded with ideas, actions and selling points that they could run for 30 minutes. Too many times we get storyboards that are overloaded with action and only one or two words here and there."

"In about three out of ten cases,"

Zander told SPONSOR, "we are asked by agencies to do the job ourselves on storyboards and scripts. Of course, it costs extra, but it's often worth it. In cases like these, agencies are getting the work of experts who know a specialized field."

Zander cited the case of one client, Gretz Beer, who came to Transfilm with an animation problem. Gretz had been using a successful radio jingle about the "natural aging" process used in its beer-making. Transfilm tried its best to work out a good storyboard idea based on this radio jingle, but it just didn't come off. Finally, Gretz told Transfilm to go ahead from

★ ★ ★ ★ ★ ★ ★ ★  
 "When a public relations adviser tells me to cut advertising costs, I tell him to go back and study his figures. The kind of public relations programs a sales executive needs are not the kind that try to set themselves up as a substitute for advertising. There is no substitute for direct advertising."

MAX HESS, JR.  
 President,

Hess Brothers, Allentown, Pa.

★ ★ ★ ★ ★ ★ ★ ★

scratch and work out a jingle, plus the animation to go with it, for a TV film commercial.

Transfilm had a new jingle written, especially for TV, and recorded by a quartette. To get across the point of old-fashioned, unhurried aging, an 1890-type cyclist was shown wheeling along as the quartette sang. The result was a snappy little beer commercial that was just exactly what Gretz had wanted, but had not quite known how to ask for. (Moral: Don't be afraid to consult a film producer for a basic analysis of your animation problems.)

According to Zander's figures, it might take between 500 and 700 man-hours to make a fully-animated TV film commercial that would run only 40 seconds or so. It is an incredibly complex and time-consuming method of making motion pictures. The six progressive steps through which the production of an animated film must go cannot be altered or shortened any more than you can hurry the cooking of a good French soufflé.

TV animation is done with strong designs, bold lines, and is simple and clear. This has evolved, in the last few years, as the best method of applying animation to television. Characters are kept to a minimum, and backgrounds are simple, so as not to confuse or clutter the viewer when he's watching the results on his video set.

The Disney technique is just the opposite. Since the creator of Mickey Mouse and Donald Duck has color to play around with, the backgrounds are large, crowded and "busy." There is often a whole screen full of little animals running around quickly that would just be a blur on a TV set. The lines are delicate, instead of bold, and the results are "mushy" by comparison. It looks swell on a big theater screen, but it looks terrible on television.

Disney, and the other Hollywood animators, have more money to play around with on things like "lip synchronization." This is the business of matching the mouthings of animated characters, such as the dwarfs in *Snow White*, with recorded dialogue. The process is exactly the same as the regular steps of animation, but more detailed, laborious . . . and expensive.

In any event, ad agencies will do well to remember that the film animator in television is a genuine specialist. His advice and counsel should be treated as coming from a specialist. However, animators are perfectly willing to listen to an agencyman when it comes to a matter of basic advertising approach. Striking and effective animated TV film commercials are the result of close cooperation on both sides.

★ ★ ★

# WBIR

## the Big Buy in Knoxville!



Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

AM . . . FM

**The Bolling Company**

**IDAHO'S**  
**MOST POWERFUL**  
 10,000 WATTS  
**K G E M**  
 BOISE, 185,000 CUSTOMERS



## 510 MADISON

(Continued from page 8)

You and your staff are to be commended on a splendid piece of work. It deserves a spot in everyone's reference library.

One small suggestion: You might have added point No. 25 to the "Sponsor Check List" on how to use broadcast advertising—the intelligent use of thorough audience research. Every sponsor who values his advertising dollar must watch like a hawk the coverage and popularity of his shows, the size and dimensions of his audience, the week-to-week trends, the home characteristics, and the performance of competitors and opposition. Without audience measurement, the sponsor is paddling a canoe in a thick fog.

MURRY HARRIS

Director of Public Relations  
A. C. Nielsen Company  
New York

## GEM BLADE VOLUME

Possibly as a matter of no moment to you, but we can scarcely let your article "How a gay blade sharpens razor sales" go unchallenged.

According to our latest figures, and we have every reason to believe they are accurate, Gem does about 11% of the razor blade dollar volume.

A. CRAIG SMITH

Vice President  
Gillette Safety Razor Co.  
Boston

● SPONSOR (7 May 1951) stated that all American Safety Razor Corporation products (including Gem, Silver Star, Blue Star and Treest) accounted for 30% of blade sales; Gillette for 45%. Gem was not broken down individually.

## WABB'S CAMPAIGN SUCCESS

The story in "Roundup" (SPONSOR 7 May; p. 42) on WABB's Cookbook promotion is fine. However, we would like to clarify two points:

1. WABB is not acting as a distributor for the Consolidated Book Publishers in the usual sense. The campaign is *not* that of the publishers, but strictly WABB's. All costs, the "selling" air copy and promotional "angles" are WABB's. While it is true,

from the publishers' standpoint, that the objective is the sale of the cookbooks, WABB signed to stage the promotion to demonstrate its ability to sell food and allied items. Hooper, Conlan, et al, notwithstanding, we believe sales mean more to an advertiser than high sounding phrases and exaggerated claims that are next to impossible to prove. With 15 weeks and 160,000 sales (by actual count) behind us, we believe that we have made our point.

2. According to the publishers, this is the first such promotion by a radio station in the country. For many years the cookbooks have been a newspaper promotion package. For this reason, it was necessary for WABB to sell the publishers on the idea that a radio station could also use it as a sales tool. The success of the promotion in Mobile, which has amazed the publishers, has done two things:

(1) Demonstrated that radio is, more than ever before, a very potent factor in selling. (2) Opened up an entirely new field for the publishers.

For the advertiser, the success of the WABB cookbook promotion underscores the importance of considering more than a listener's survey when ordering a program or a spot schedule. WABB has always contended that it was tops in the Mobile market in food sales because we knew our listeners... we knew our market. Now we have the \$ale\$ figures to prove it!!!

PHIL FORREST  
Promotion Manager  
WABB  
Mobile, Ala.

## MR. SPONSOR ASKS

(Continued from page 49)

product. The pure entertainment qualities of a commercial can be so over-emphasized that the selling message is lost. The most effective commercials appear to be those in which the sales appeal is well integrated with the entertainment. Tests have been made in which it was found that consumers remembered best the parts of a commercial in which there was no selling message, yet these pitches were well liked.

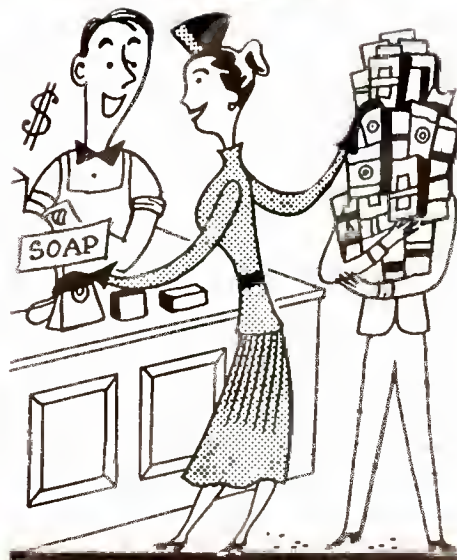
We have had success with top ranking commercials in audience "liking," commercials that have sold the sponsor's product. The recent Hofstra Study conducted for NBC, and other studies, show that, on the average, the best selling commercials are also the

best liked. Those that irritate are, on the average, the commercials that do a poor job of selling. There have been, however, irritating or boring commercials that have done well in selling a product, though I know of very few.

The NBC study showed that the well-liked television commercials produced twice the sales results of the disliked commercials. It is interesting to note that the commercials that were neither liked nor disliked, the neutral ones, proved less productive than the irritating commercials.

All available evidence tends to prove, that while a commercial may rate low in listener or viewer liking and still prove a success in producing sales, this is the rare exception. While there are exceptions, it is safe to say that a commercial that people like is likely to do a better selling job than one which irritates or bores.

RICHARD G. WERNER  
Research Department Manager  
Kudner Agency  
New York



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

HEADACHE? Toss TV

film spot problems to TELEFILM Inc.

Hollywood (28) Calif. since 1938





#### BAB, Inc.'s first 3 months

The super BAB, fortified by \$1,000,000 and doing a big job of educating advertisers on the merits of radio advertising, hasn't yet materialized. Its progress since its inception early this year has been held back by the very problems that have held back radio.

But, quietly and painstakingly in the face of odds, President William B. Ryan has been orienting himself and his skeleton organization, and molding a plan of action that should be taking shape by early fall. Because the need for a central radio-promoting association is great, because the foundation for the super BAB is not being built on sand, because the radio industry is swinging toward solid selling and promotion, SPONSOR predicts that Bill Ryan's BAB will, one year from now, be some pumpkins in the media world.

We asked Bill Ryan for a rundown

on what the BAB has done and how it's doing since it came into existence on 1 April 1951. Even during this planning period the score is respectable.

Right now the membership stands at about 900, with a heavy membership drive in the offing this fall. Financially, BAB will be in better shape when an agreement has been reached with the networks and station representatives on an adequate scale of dues.

Eleven promotions were completed during BAB's first three months. These ranged from sales kits for station salesmen to a contest on retail radio advertising. Over \$1,000 in sales aids were ordered by advertisers, agencies, and stations from BAB in two months.

Right now Bill Ryan is seeking to strengthen his staff along promotional and contact lines. He's burning midnight oil on a radio presentation which will be unfolded in preliminary form at the NARTB District Meetings late this summer. He's working on basic research, on a complete radio library, on documented success stories.

We get the idea that BAB is growing along well-defined lines. It's an encouraging report.

#### Not all "censorship" is bad

If there was ever any doubt in your mind that American radio and television are subject to the severest kind of scrutiny, you can dispel it right now. (See "Viewer gripes," page 30.) To be sure, it isn't the kind of arbitrary

censorship that functions with such deadly consequences behind the iron curtain. No heads roll because somebody slipped, though it's quite likely that a resignation or two may be announced. For this "censor's" tastes, whims and fancies are respected like no dictator's ever were. It's his watchful eye and sensitive ear that cause many a tremble in advertising and broadcasting row. Oddly enough, he's no stiffer of freedom. Quite the contrary, his presence on the job is our best assurance of a continuing free radio and television.

The "censor" we're talking about is the mighty John Q. Public.

#### Advertisers want results

The time is fast approaching when the advertiser's first concern about radio is going to be results rather than ratings. For it has been apparent for a long time now that radio ratings do not always reflect the true values of air advertising. Echoing the views of a growing number of broadcasters, Carl George, vice president and general manager of WGAR, Cleveland, says in a letter to SPONSOR: "I think radio is going to have to sell on the basis of success stories."

What better reason does the advertiser need to use a station or network than that it can show him case histories of dollars-and-cents results? No broadcaster can come up with more effective sales ammunition. No advertiser can afford to ignore that brand of statistics.

## Applause

#### Building Radio/TV Audience in Houston

In San Antonio, independent radio station KITE believes that television is quite a medium for—you'll never guess—radio station listener promotion. To prove its conviction the 1,000-watt local daytime outlet, masterminded by owner Charles Balthrope, bought a regular weekly schedule of 20-second and one-minute announcements on local TV stations WOAI-TV and KEYL.

Showing its displeasure with the overabundance of testimonials used

in promoting the sale of products over both radio and television, KITE's copy burlesques the current crop of claims. Typical are the TV close-ups of doctors and tobacco planters denying they have ever recommended KITE for anything.

"Yes, it's true," confess the station's spots. "less doctors recommended KITE than any other radio station. But most of their patients in San Antonio find that KITE's good music all day long is very soothing to their nerves. Tune to KITE tomorrow morning."

Both TV stations accepted the copy

with the understanding that it plug daytime operation only, when television is not competing for the broadcast audience. WOAI-TV in turn, had its own ideas on how to stimulate nighttime television. "What's sauce for the goose is sauce for the gander," reasoned WOAI-TV President Hugh Halff, as he bought the KITE signoff spot (at sunset) to plug evening TV shows.

The results each medium obtains from the other should prove highly illuminating. Their cooperation, and recognition that the public is entitled to both, is refreshingly significant.



**CONSIDER  
THE  
COVERAGE**

**COMPARE  
THE  
COST**

# WNAX vs FARM PAPERS

## WNAX (coverage)

WNAX weekly audience, as measured by  
BMB Study #2: 405,210 families—with 80%  
listening 3-7 times each week

## FARM PAPERS (circulation)

		publisher's figures	
Farm Paper	A		
" "	B		227,877
" "	C		224,968
" "	D		218,156
" "	E		181,070
" "	F		148,420
" "	G		93,460
			65,180

(Circulation for the leading farm publications in the five  
states served by WNAX.)

## COST PER THOUSAND:

### WNAX

One class "D" half-hour on WNAX carries a one-time rate of \$84.00. WNAX  
reaches 405,210 families for \$84.00 . . . OR A COST-PER-THOUSAND OF  
ONLY . . . . . **\$0.207**

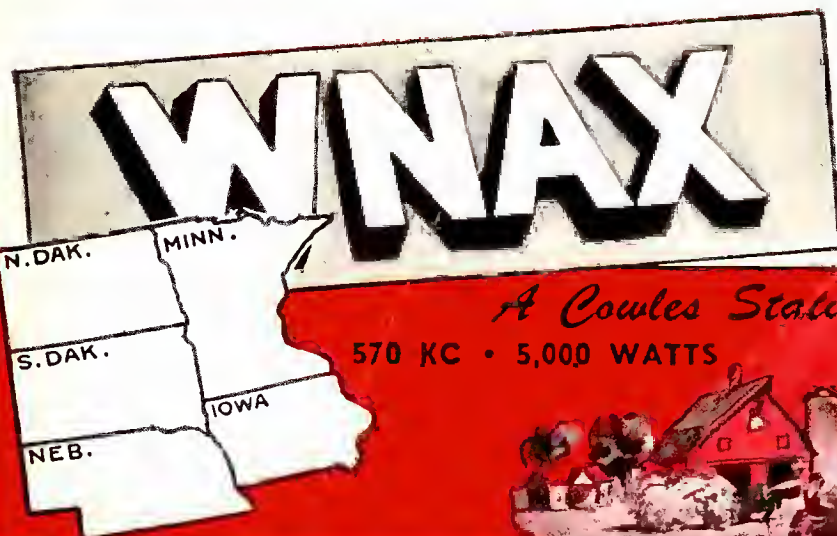
### FARM PUBLICATIONS

The combined black and white page cost to reach 405,000 Big Aggie Land  
families with these 7 leading farm publications would be \$1952.10 . . . . .  
OR A COST-PER-THOUSAND OF . . . . . **\$4.82**

When you consider the coverage and compare the cost, it's  
easy to see you just can't beat WNAX in Big Aggie Land.  
So, when you buy to sell in the world's richest agricultural  
area . . . get the BEST BUY—WNAX!

See your nearest Katz man today.

**THE MIDWEST ADDRESS OF CBS**



**YANKTON - SIOUX CITY AFFILIATED WITH THE COLUMBIA BROADCASTING SYSTEM**



# WTAG

WORCESTER  
MASSACHUSETTS

NO ASTERISKS!  
NO QUALIFICATIONS!

**By Any Measurement**  
**Commands Worcester and**  
**Central New England**

**BY**  
**HOOPER**

OCT. 1950-  
FEB. 1951

More Audience Than All Other  
Worcester Stations Combined

**BY**  
**PULSE**

MAR.-APR.-1951

Higher Average Ratings Than All  
Other Worcester Stations Combined

**BY**  
**BMB**

Report No. 2

More Than Twice The Radio Home  
Coverage in Central New England  
Any Other Worcester Station

WTAG is the only station with  
Worcester Hooper, Pulse and  
BMB available for your use.

**WTAG**

WORCESTER

WTAG-7m BASIC CBS • 580 KC

Industrial Capital  
of New England

*See Raymer for all details*